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*With which is incorporated "Details" . .*

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GENIUS GUARDING THE SECRET OF THE TOMB  
BY M. DE SAINT-MARCEAUX



GENERAL VIEW OF MODERN ATHENS LOOKING TOWARDS THE ACROPOLIS

## MODERN ATHENS

BY LIONEL B. BUDDEN, M.A.



WHEN, in 1834, on the conclusion of the Greek War of Independence, it was decided to establish, on a site partially coincident with that of the ancient town of Athens, a new city as the capital of a united Greece, the problem of its erection was one of comparative simplicity. Beyond a miserable collection of about three hundred dwellings, clustered for protection on the northern side of the base of the Acropolis, and occupied by a mixed population of Greeks and Albanians, there were no vested interests of commerce or estate to interfere with the execution of the plan. But with a shortsightedness as unfortunate as it is inexplicable, the mediæval village of crooked streets and mean houses was suffered to remain, though its removal at that time would have been a very easy matter. The fact of its origin in the Byzantine period, and of its development through the Venetian and Turkish dominations, might have seemed sufficient to condemn it to the patriotism of an emancipated Greece. Unhappily, the Classic antipathies of the founders of modern Athens were on this point no more strongly developed than their ordinary perceptions. It was apparently not realised that this squalid nucleus would inevitably extend its disordered streets until in less than a century they would have become a quarter of the entire city, containing not merely the houses of the poorer classes, but property too valuable to be demolished otherwise than slowly and at great expense.

Disregarding the initial error which permitted the continuation and growth of that district to proceed uncontrolled, the planning of the new city itself is, from the architectural point of view, admirable. The work was entrusted to Schaubert, a German architect who was at that time occupied in archæological research, and who, with the elder Hansen of Copenhagen, and under the direction of Ludwig Ross, discovered and reconstructed the Temple of Nike Apteros in 1835. Both practical and sentimental considerations predetermined the actual site of the new city. To the west of the Acropolis lay an area as sacred and little less unsuited for building purposes—the Areopagus and Pnyx Hills; to the south, broken ground and the winding bed of the Ilissos raised equal difficulties; whilst to the east the Stadion and the ruins of Roman Athens—the Arch of Hadrian, the Olympieion, etc.—demanded preservation. Northward of the Acropolis alone was the ground comparatively free from obstacles. Most of the Greek or Roman remains on that side were

already either surrounded or built over in the mediæval bazaar quarter, and outside its boundaries no other restrictions were to be faced (with the exception of the Dipylon, the ancient cemetery now excavated and protected from encroachment). Whilst it was true that the walls of the old city embraced a considerable portion of the ground to the north, the absence of visible remains removed any hesitation as to the justifiability of occupying it. Moreover, the gradual slope of the site in an easterly direction for a little over a mile, from the foot of Lycabettos, was such as would facilitate the drainage of the city without imposing the adoption of picturesque planning or rendering building difficult.

Schaubert's formal handling of the opportunity is in its main lines commendably simple and direct, whatever reconsideration of its secondary parts may have been advisable. In the disposition of the streets and boulevards a triangular arrangement is adopted—of which Hermes Street, running east and west, is the base, and Piræus and Stadion Streets are the sides. The northern apex is marked by Homonoia Square, the eastern angle by Syntagma Square, and the western by the Dipylon. Bisecting the apex is Athena Street—itself intersected by streets parallel to the base of the triangle and by two squares. From the basis of Piræus and Stadion Streets respectively a rectangular network of roads and boulevards continues outwards for about a third of a mile in either direction; those on the Piræus Street side terminate irregularly on the level plain, and those related to Stadion Street ascend the slopes of Lycabettos some distance; on this latter side, between the Academy and University Boulevards, is one of the largest squares in the city. North of Homonoia Square a similar network of roads extends on the axis of Athena Street; of these Eolus Street is continued southward through the mediæval quarter, its vista being disposed in relation to the ruins of the Erechtheion,\* just as that of Athena Street terminates with the mass of the Propylæa rising clear on the western extremity of the Acropolis.

From the architectural as well as the utilitarian point of view, it will be observed that the most serious weakness of the scheme is that to which reference has already been made, namely, the preservation of the chaotic district on either side of Hermes Street. Had the matter been taken in hand sooner it would have been a comparatively simple and inexpensive affair to have carried through the formal treatment north of Hermes

\* Since the reconstruction of the Erechtheion, the Acropolis wall on the north side has been lowered to enable a better view of the building to be obtained.

## MODERN ATHENS

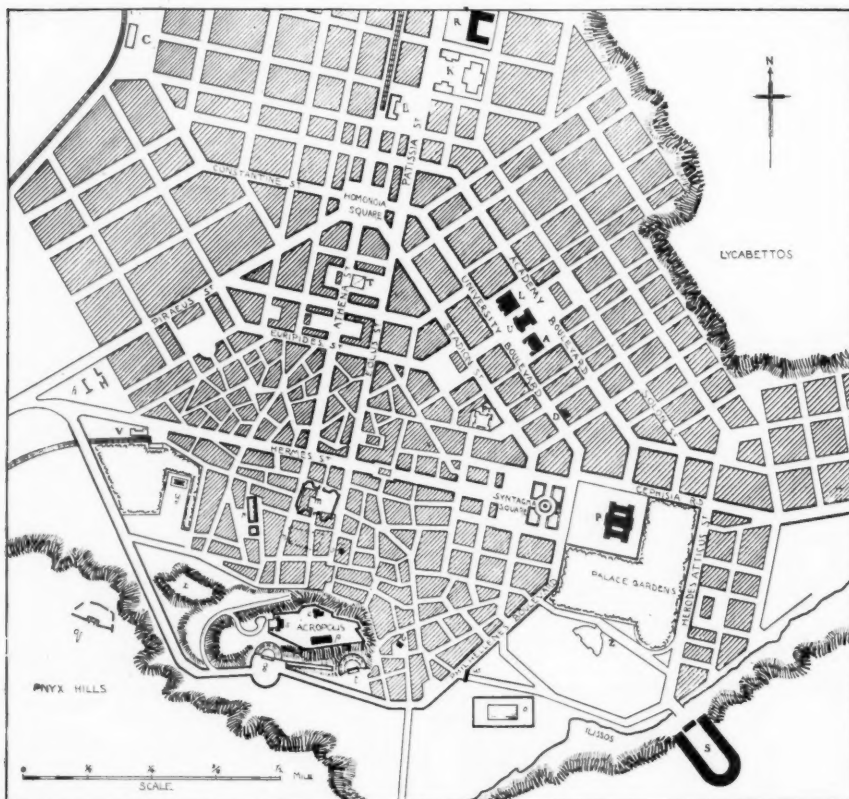
Street, and, after destroying the existing property, to have converted the southern area into one great park, thus completely isolating the Acropolis, and providing for the ancient monuments at its base—the Stoa of Attalus and Hadrian, the Agora, the Tower of the Winds, the Monument of Lysicrates, etc., now half-submerged among bazaar buildings—a more worthy setting and one more consistent with that of the Theseion, Stadion, Olympieion, and of the Acropolis itself. To-day the rectification of the mistake can only be obtained at great cost.\*

The city is broadly divisible into five districts, of which the first, beginning south of the Acropolis, may be described as the Archæological Area, and defined as extending from the Theseion on the west to the Stadion on the east, and including in one open park the Pnyx Hills, the Acropolis with the Odeon and Theatre below, and the Temple of Jupiter Olympius. The second, the old business quarter, is that which extends northward from the Acropolis to Euripides Street, and is the bane of modern Athens. The only formal thoroughfares penetrating it, Hermes, Athena, and Eolus Streets, are occupied

chiefly by the shops of retail traders, whilst the congested areas comprising the remainder of the district consist of slum property, the dwellings of a portion of the population engaged in Athens' negligible oil and silk manufactories, the poorer kind of commercial offices, bazaar buildings, and a few Byzantine churches. Beyond Piræus Street, from the Dipylon to the Polytechnic Institute, are a number of silk, oil, boot, and rug factories and artisan dwellings in regularly arranged blocks, which together form the third district. (The artisan type of property continues on thinly to the east, skirting the foot of Lycabettos for a mile or so.) The fourth district constitutes the finest and most important part of the city—the parallel Stadion, University, and Academy Boulevards, including at the north end the National Museum and Polytechnic Institute, Homonoia Square, and the formal *places* between it and Euripides Street; and at the south end Syntagma Square and the Royal Palace and garden. In this area of open spaces and broad tree-lined thoroughfares, known as the Neapolis, are grouped nearly all the best public buildings, offices, modern shops, cafés, and hotels. The last-named are concentrated mostly about Homonoia and Syntagma Squares, the shops and offices along Stadion Street, and the institutional buildings between the University and Academy Boulevards. A wealthy residential

quarter, following the line of Cephissia Road for about a mile to the east of the Palace, forms the remaining district.

The traffic-centre of the whole city is Homonoia Square. Adjoining it are the termini of the three railways which are all that Athens can boast—two small-gauge steam lines, the one connecting the city with Laurion, the other, further removed, with Patras and the Peloponnese; and a very efficient electric line to Piræus, four and a half miles away to the south. A second station on the same line is situated at the west end of Hermes Street. In addition



SKETCH PLAN OF MODERN ATHENS





THE NATIONAL LIBRARY. THEOPHILUS HANSEN, ARCHITECT

to the importance which Homonoia Square derives from its proximity to the railway termini, it is also the centre of the electric tramway system.

In the architectural development of modern Athens the reactive influence of the larger public buildings—some few of which, such as the University, were erected in the 'thirties, though the majority date from the last half of the nineteenth century—has determined to a considerable extent the spirit and character of much of the work subsequently carried out. For that reason, in order to arrive at some comprehension of Athenian city architecture as a whole, its origins and aims, it is necessary to give first consideration to the most important achievements.

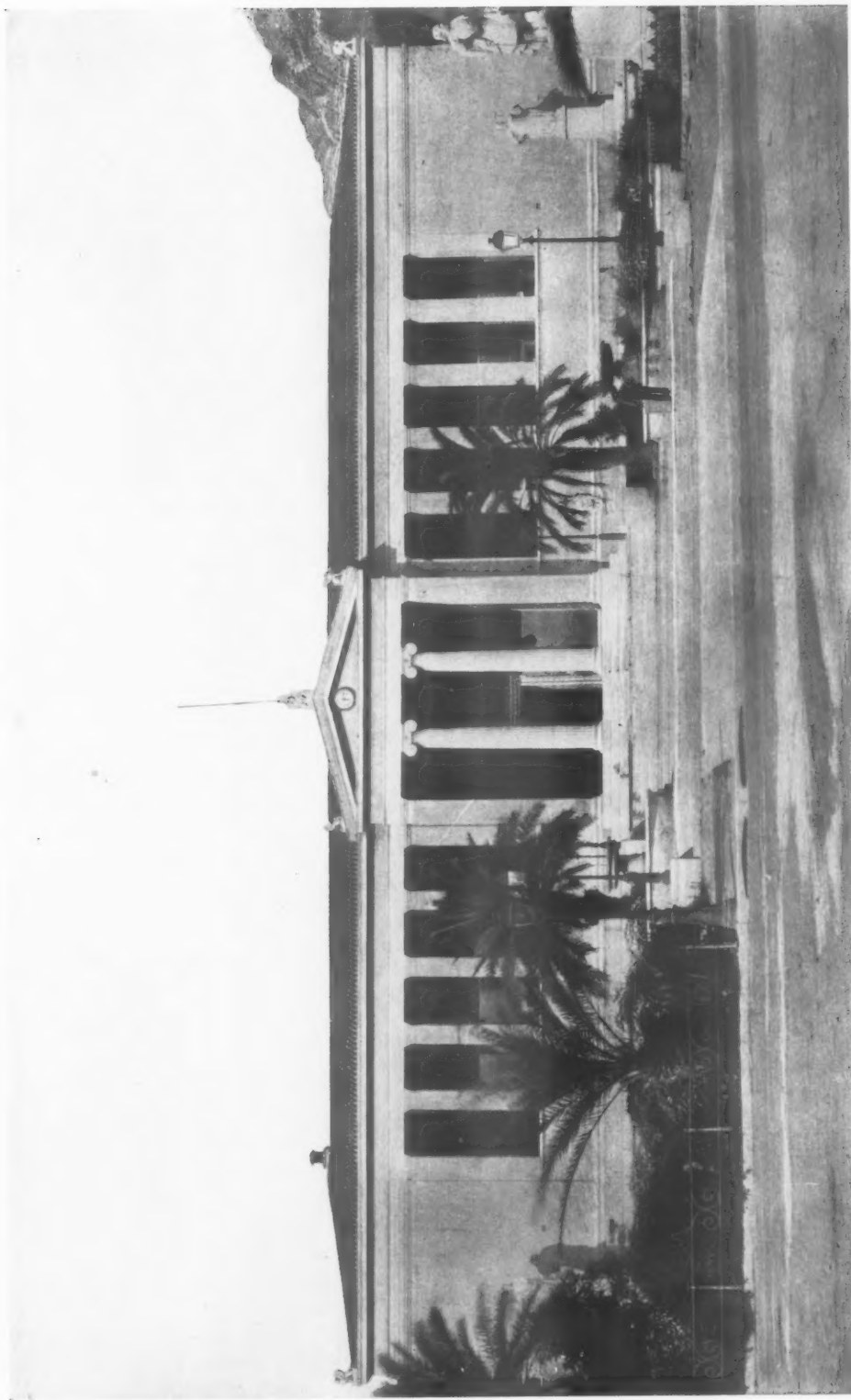
Unquestionably the finest group of buildings in the city is that comprising the National Library, the University, and the Academy. Its immediate *mise en scène*, the large square setting back from the University Boulevard, if a little dull, is by virtue of its spaciousness well calculated to admit of the buildings being realised to the fullest advantage. Their disposition, unfortunately, is such that they do not compose in a satisfactory fashion, unless viewed from an oblique angle, so as to form a picturesque group. The National Library, the largest and dominating building and the last of the three works to be completed, is poised against the much lower and lighter Academy, which it in no way resembles, whilst the central site is

occupied by the weakest conception of all, for the University, quite apart from its merits as an individual design, is neither in point of size nor in monumental character comparable to the flanking buildings. Nevertheless, given a picturesque standpoint, with the hill of Lycabettos in the background, this group of Pentelic marble structures is extraordinarily beautiful.

The National Library, completed in 1901, though in parts open to criticism, is a bold conception, the refinement of its lines conveying a quality of rare intellectual distinction. Its chief defect is the introduction of the curving stairways; their junction with the portico is crudely handled, and in any case such a form of approach is irreconcilable with the Doric character of the whole design. Again, in regard to minor composition, in the flanking masses there is the indefensible omission of any intermediate architrave between the caps of the subordinate piers and the architrave of the main entablature, an omission—repeated again and again in modern Athenian architecture—which fails to establish the subsidiary function of the smaller piers and to break the change in scale between their own proportion and that of the main entablature, whose depth is calculated in reference to the height and breadth of the main supports. Apart from these imperfections the design is broad and accomplished throughout; the triple pedimented masses strongly projected, the deep portico and simple side façades, all combine to produce



THE ACADEMY. THEOPHILUS HANSEN, ARCHITECT



THE UNIVERSITY. THE ELDER HANSEN, ARCHITECT

## MODERN ATHENS

a composition whose restraint is not a cloak for poverty of invention, nor its originality evidence of ignorance of tradition, but a composition conceived in the genuine spirit of *néo-Grec* architecture.

The Academy of Science (1858-1885), built at the expense of Baron Sina of Vienna, was originally intended to accommodate a body of Greek and foreign savants, constituted on the model of the Institut de France and the Berlin Academy. So far, however, that intention has failed to materialise, and, with the exception of a limited portion devoted to housing a numismatic collection, the building is unused. The unoccupied chambers, including a sumptuous debating-hall, are nevertheless kept in admirable condition, prepared for possession at any time.

Externally the full value of the design is prejudiced by the presence of the votive columns which flank the main portico and support figures of Athena and Apollo, the work of the Greek sculptor Drossos. As their height, independent of that of the figures, is 50 ft., and the portico columns are some 20 ft. less, the scale of the whole composition is greatly reduced. But in other respects the design will bear comparison with the National Library, though it fails notably as a balancing mass to the latter. As in the case of the Library, there is a base of Piræic limestone, above which the work is executed in Pentelic marble. But the Doric severity of the Library, whose pediments, like those of the Propylæa, contain no sculpture, is not echoed. In the main pediment of the Academy a marble group (Drossos's "Birth of Athena"), and in the minor pediments terracotta figures, typify the greater richness of the conception. Apart from the inherent dissimilarities in form and distribution of mass, the most striking difference, and one particularly notable in the case of buildings whose position presupposes some degree of correspondence in surface treatment, is that of colour. The white marble of the Library façades is unadorned: the Academy glitters with gilt and red and blue pigments. The Erechtheion capitals of the main portico, the composite Bassae-Erechtheion of the votive columns and those of the smaller order, are thus picked out, chiefly in gilt, which is also lavished between the anta-caps and in the antefixæ and acroteria. Though the system on which the colour is applied is not strictly orthodox in the light of the results of archaeological research, yet, since the distribution and ratios of the various colours are modelled on the spirit if not the letter of fifth-century practice, the effect obtained is thoroughly satisfactory, and the more creditable that the attempt was an experiment. There is no crudeness such as mars the polychromy of the Museo Barracco in Rome,

nor are the colours applied to cover up unresolved and imperfect detail forms. Indeed, of the few modern examples of polychromatic architecture which have endeavoured to reproduce or to develop antique practice, none is more satisfactory in appearance than this work.

Both the Library and the Academy were erected from the designs of Theophilus Hansen of Vienna, with whom E. Ziller co-operated as "supervisor."

Between them is situated the University, erected in 1839, five years after the establishment of modern Athens, and designed by the elder Hansen, of Copenhagen. As a central mass connecting the buildings on each side it is obviously inadequate, and considered as an individual performance quite unequal to either of the others. But the fact that it preceded them by a quarter of a century should account for its failure to set so large a scale. The probable future of Athens and its financial resources were not then such as to warrant any very pretentious undertaking. The greater part of the building, which accommodates 3,000 students, is faced with stucco, only portions of the entablature, columns, etc., being of Pentelic marble.

Incomparably the best façade is the one toward the University Boulevard, though the arrangement of the voids and solids and the dimensions of the portico are open to criticism; and the omission of a subsidiary architrave below the main entablature, where it is supported by the smaller piers, is the original instance of that blunder which has subsequently been repeated in innumerable Athenian buildings.\* The design yet contains an admirably effective feature, one that could only achieve its effect in a clear light atmosphere. On the inner wall, behind the portico and smaller piers, directly below the main architrave and extending downwards nearly half the length of the columns, is a continuous, brightly painted fresco comprising a series of mythological scenes. In North Europe the value of such decoration at any distance would be negligible—completely lost in black shadow. Schinkel adopted it on the wall behind his superb colonnade to the Altes Museum in Berlin. There it extends downwards fully two-thirds the length of the column. Yet even on a sunny day it contributes little to the whole design. But in an Athenian atmosphere the conditions are vastly different. Shadows become luminous, and decoration on a deeply recessed surface is still clearly visible—in the case of the University at a distance of 500 yards. It is, in fact, the value obtained from this richly coloured fresco that renders the main façade of the design able to sustain some sort of comparison with the adjacent works.

*(To be concluded.)*

\* Attention has already been drawn to it in the case of the National Library; it is illustrated again in the National Museum.



## JOHN GOLDICUTT AND HIS TIMES



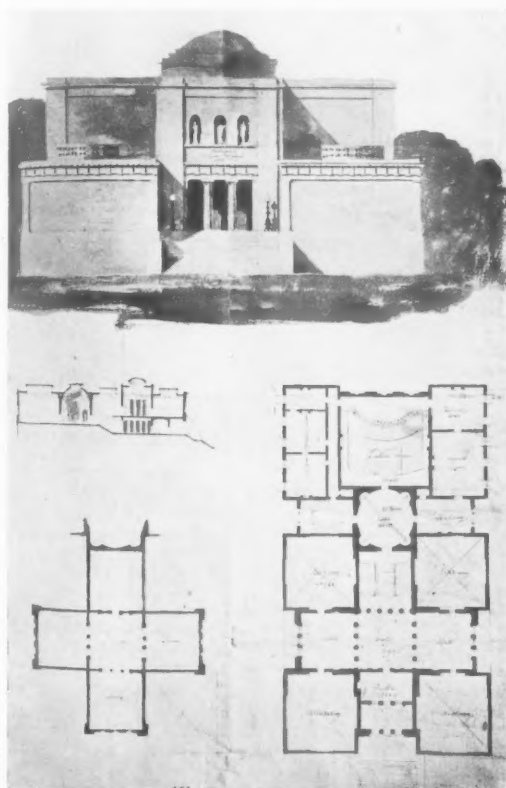
FROM an architectural standpoint the term "eighteenth century" embraces a far wider period of development than is commonly supposed. Its beginnings are discernible in the rebuilding of London after the Great Fire, while its ramifications extend well into the first quarter of the nineteenth century. During this fascinating period we can trace the evolution of English Neo-Classic architecture through its various cycles of progression. Fresh and vigorous under the masterly handling of Sir Christopher Wren, formal and refined under the guidance of Sir William Chambers, and elegant and ornamental when interpreted by the Brothers Adam, Holland, and Wyatt. Finally, during the first quarter of the nineteenth century it attained another form, and the old traditions were blended with a modern sentiment.

In the annals of English architectural history there exists no more interesting period than the early days of the last century; yet it is surprising how little the period is understood or appreciated. Many of the great architects of the later years of the previous century were at this date in full practice, some continuing the older traditions, others spreading the cult of Greek refinement. Sir John Soane was delivering his lectures at the Royal Academy, John Flaxman led the school of English sculptors, while Sir Thomas Lawrence headed the school of painters. The Earl of Elgin, amidst a storm of hostile criticism from the dilettanti, and the opprobrium of Byron, secured for England the famous marbles which to-day bear his name. The amateurs, led by Thomas Hope, still flourished in considerable force, and directed their energies and wealth for the advancement of taste.

With the opening up of the Continent after the termination of the Napoleonic wars there occurred a simultaneous rush of artists of every nationality to Paris to view the great art collection at the Louvre, the fruit of Napoleon's spoliations. The richest treasures in the collection were about to be returned to the countries which originally owned them, and interest and speculation as to their intrinsic artistic value was widespread. Then occurred the reaction of French influence on English methods of design, with a corresponding increase of the eclectic principles for which the French are justly famed. The Empire Style of Percier and Fontaine gained many followers in England; Durand's famous volume, *Recueil et parallèle des Edifices*, which had first been published in 1800, was eagerly studied, more especially for the fine examples of academic planning it

illustrated. Jean Charles Krafft produced his useful volumes dealing with various architectural subjects, a few with the text in French, German, and English. In brief, the wars which had divided nations and dispersed the practice of the arts in Europe, with the conclusion of peace gave place to a great cosmopolitan movement.

In England the growing interest for mediæval architecture, caused by the rise of the Romantic school of literature, led to a false interpretation of architectural problems. Architects who were masters at Classic design essayed buildings in the so-called Gothic style with results ineffective and disastrous. Nevertheless the Classic school proceeded on lines which were scholarly and refined, and, in spite of a studied pedantry on the part of certain architects who were obsessed with the idea of reproducing Classic temples, many noteworthy buildings were evolved. To this period belong the great town-planning schemes coincidental with the epoch of the Regency. Nash had completed the development of Regent's Park, and was engaged in the creation of the great thoroughfare, Regent Street, which formed the main artery from the new residential district to the Houses of Parliament. The evolution of the seaside towns on the South Coast was undertaken, and altogether



DESIGN FOR A ROYAL ACADEMY OF ARTS

(Made during Goldicutt's connection with the Architectural Students' Society)

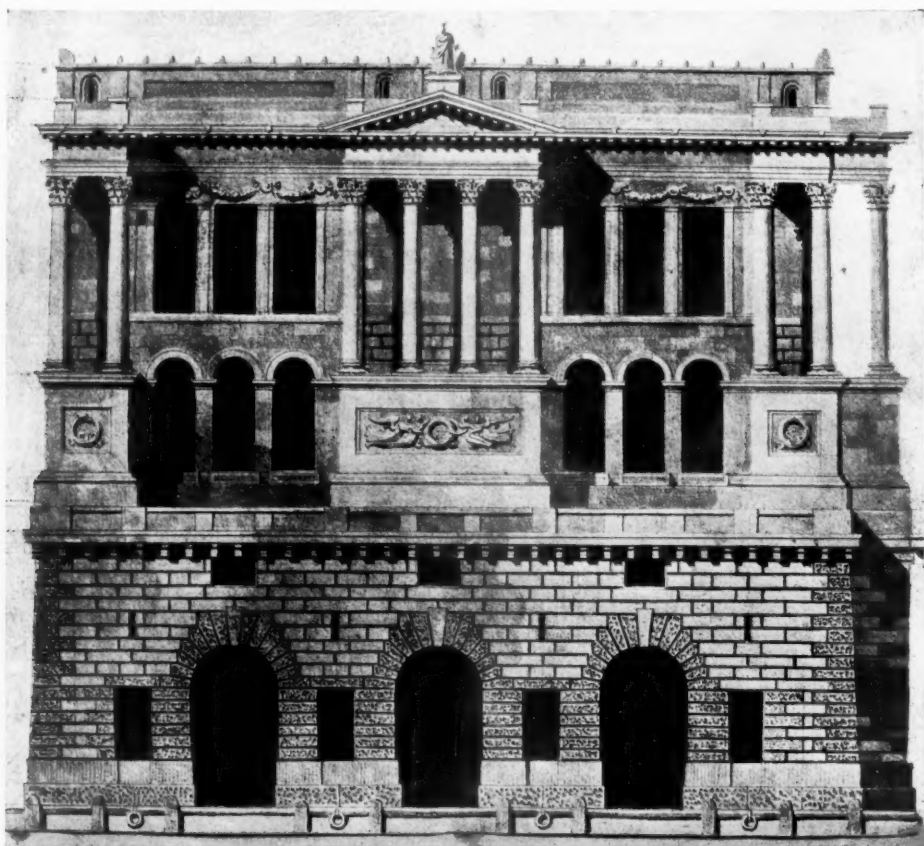


## GOLDICUTT AND HIS TIMES

the building epoch throughout the United Kingdom was without parallel.

The professional career of the talented John Goldicutt (1793-1842) commenced during the first decade of the nineteenth century, when he entered the office of Henry Hakewill as an articled pupil. The latter had been a pupil of John Yenn, R.A., and although his early training had been obtained in an office noted for the rigour of its Classic leanings, Hakewill practised both Gothic and Classic design. While still a pupil with Hakewill, Goldicutt gained admission to the schools of the

enjoy the advantage of study abroad, and accordingly, in 1815, he entered the *atelier* in Paris of Achille Leclère, where he competed for the monthly prizes in the Académie des Beaux-Arts. His predilection for colour led him to extend his travels to Italy, and for nearly four years he spent his time in that country collecting materials for the books he afterwards published. While at Rome, he made a painstaking study of the transverse section of St. Peter's,\* showing the complete decorative scheme in colour. This drawing was submitted to the Pope, whose admiration was so



GOLDICUTT'S DESIGN FOR THE RIVER FRONT OF FISHMONGERS' HALL

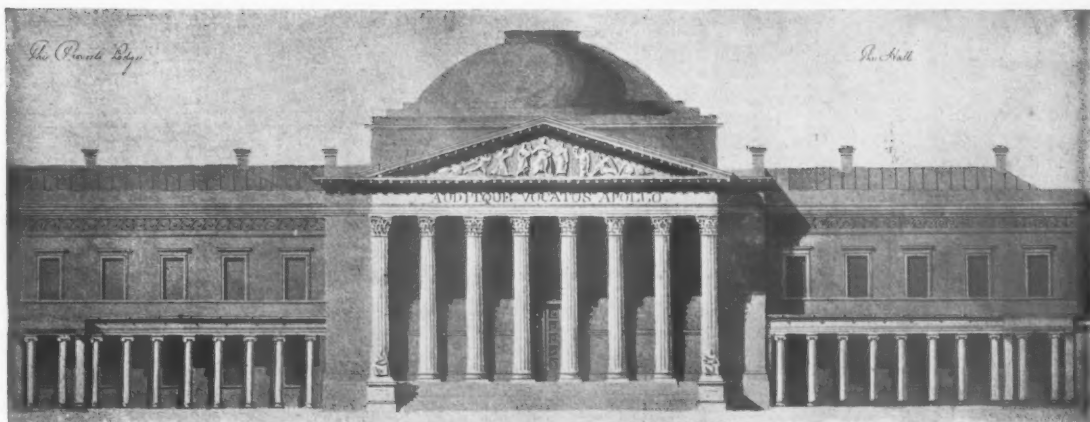
Royal Academy and competed for the Silver Medal on two occasions, preparing measured drawings of the façade of the East India House and the Mansion House, for which he obtained the Silver Medal in 1814. While still a student at the Royal Academy schools he joined the Architectural Students' Society, which consisted of young men who met every fortnight in order to work out set problems; some of the subjects included very ambitious projects. At that day Thomas Donaldson, then quite a young man, acted as president to the society.

After spending some years studying hard in this manner, Goldicutt's father decided that he should

aroused that he presented the artist with a gold medallion.

Returning to England in 1819, Goldicutt commenced active practice as an architect, and, by reason of the prevailing building activity, found immediate scope for his talent. By nature he was extremely ambitious, and rarely missed an opportunity of entering any public competition that was advertised. In 1820 he competed for the design of the New General Post Office and obtained the third premium, the building being afterwards carried out by Sir Robert Smirke.

\* This drawing is now in the R.I.B.A. collection.



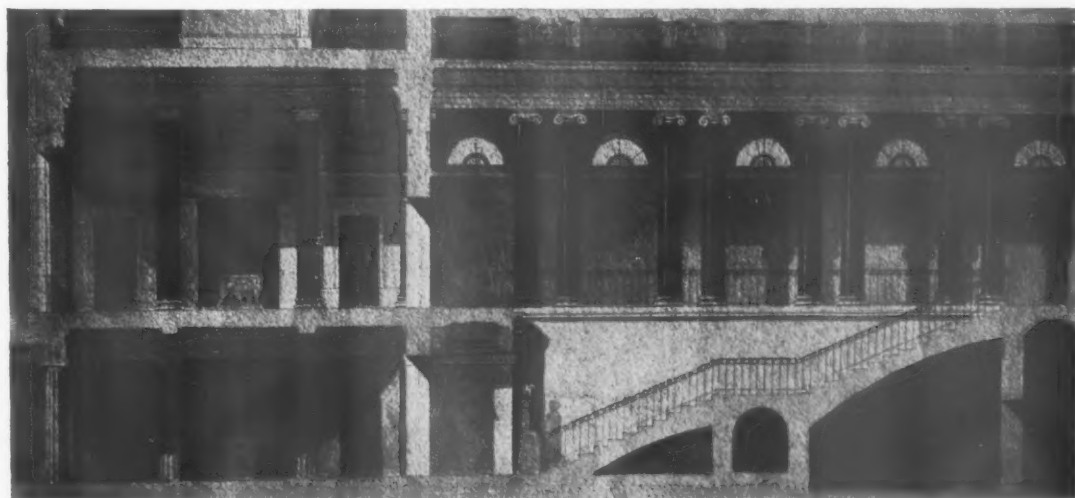
DESIGN FOR A VILLA IN THE ITALIAN STYLE, BY GOLDICUTT

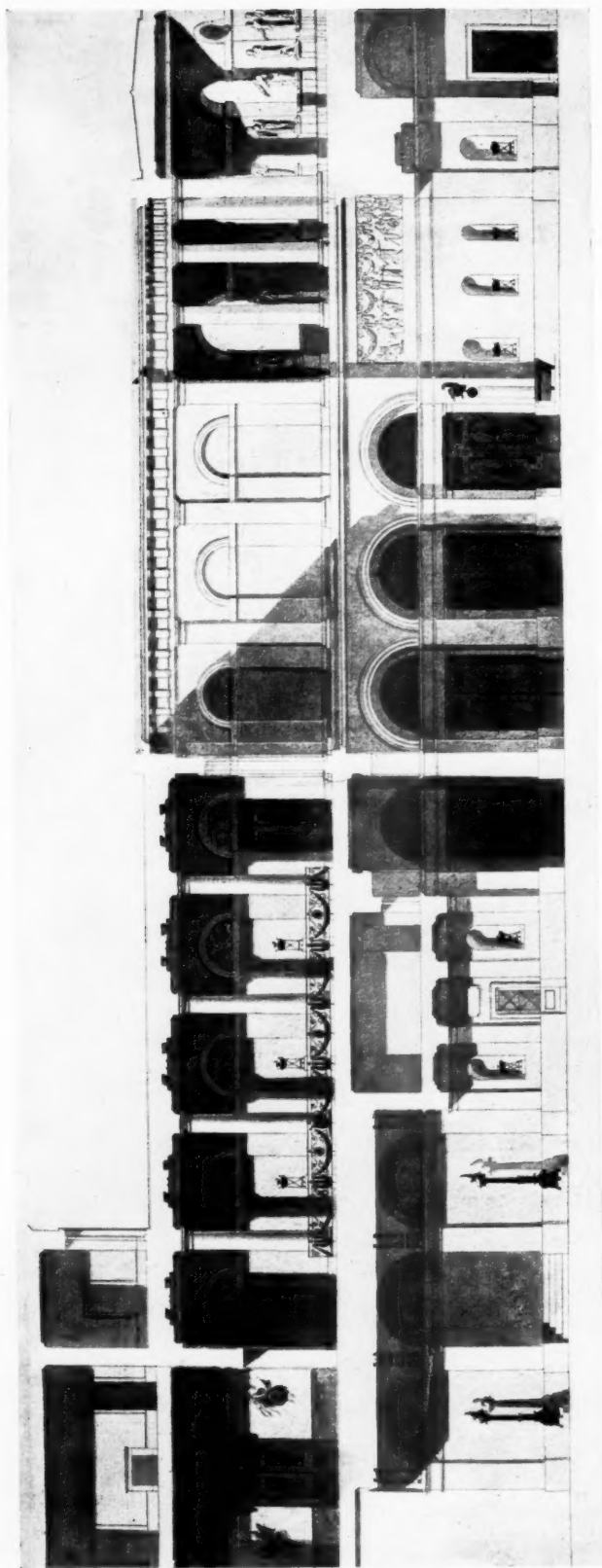
From the slight drawing of this design which is preserved in the Institute Library, it is possible to form some idea of his original treatment of a Classic theme. In 1823 he entered another competition for the new buildings at King's College, Cambridge, and again in 1829 he competed for the Middlesex Lunatic Asylum and gained a premium.

On the occasion of the competition advertised in 1830 for the new Fishmongers' Hall at London Bridge, Goldicutt entered the lists, and although he was not successful, he evolved a remarkably original design. The competition was won by Henry Roberts, who executed the present building. Practically his last competition for a large public building was undertaken in 1839, when he submitted designs for the Royal Exchange, and in 1841 he competed for the Nelson Monument. His completed structures include a casino on the esplanade at Worthing, distinguished for its colonnaded wings; alterations to White's Club House, St. James's Street; and, with J. Gutch, the

Church of St. James's, Paddington, which was completed in 1843 at a cost of £9,600.

It is somewhat remarkable that a man possessing such facility for design and such extraordinary capacity for colour schemes, should not have been represented by a greater number of executed buildings. Probably his surveyorship to the district of St. Clement Danes occupied a considerable portion of his time, and it is certain that he gave a great deal of personal attention to the production of his architectural publications. His masterly power as a draughtsman is evidenced in the volume of sketches and designs now in the collection of the Royal Institute of British Architects. Many of these drawings are tinted with slight washes of colour, which greatly enhance the effect, as well as rendering the subject more intelligible, and for this reason they are of special interest to the student. His careful studies of Roman and Pompeian buildings are comprised in a series of delicate and accurate drawings, which reflect the precision of the mind that collected

DESIGN FOR A VILLA IN THE ITALIAN STYLE—HALL AND STAIRCASE—BY GOLDICUTT  
(Drawing in Colour)



DESIGN FOR A VILLA IN THE ITALIAN STYLE, BY GOLDICUTT  
(Drawing in Colour)

them. In the course of his travels he visited Agrigentum, and prepared measured sketches and full-size details of the Greek Temple of Concord, and in other parts of Italy he was equally assiduous. It was one of Goldicutt's characteristics that he never allowed himself to be easily satisfied with what appeared an easy solution of an architectural problem. He was primarily a colourist, and took extreme pains to ensure that his finished buildings should appear correct not only in detail, but in the impression their colour effect would have on the eye of the beholder.

Reviewing the series of splendid designs he made for various buildings which are contained in the Institute volume, it is impossible to quite repress the feeling that Goldicutt was a man following in the footsteps of Cockerell, but lacking the latter's brilliant opportunities. His drawings are generally drawn to a very minute scale, but the detail is perfectly legible; and if Turner could depict fifty miles of landscape on a sheet of paper four inches square, it is apparent that Goldicutt had no difficulty in designing a monumental building in the same space. Among the designs which are of more than ordinary interest are those prepared in 1830 for the Fishmongers' Hall competition. A delicate thumb-nail pencil sketch shows the first idea of the grouping which was afterwards worked out in a series of scale drawings. This scheme was grandiose in the imaginative qualities of its composition, and remarkable for the play of light and shade suggested; the connection between the constituent masses of the design being held together by a charmingly designed Classic *flèche*; the treatment of the high basement, which was intended to rise sheer above the quay side, being reminiscent of the basement storeys associated with the palaces of Florence. Another of Goldicutt's designs which demands attention is one intended for the church of St. Mark, North Audley Street, which was eventually carried out by Gandy-Deering. This scheme is chiefly noteworthy for the ingenuity of the plan. Goldicutt's design for a monument to Lord Nelson, which he prepared in 1841, caused a good deal of adverse criticism, yet the small sketch depicting this feature shows a scheme thoroughly sane in conception. This design, however, is completely eclipsed by the fine dual monument projected to the memory of Nelson and Wellington, which was prepared as an alternative scheme. In the drawings of the latter there exists a strong echo of the influence of Piranesi's fanciful conceptions; and it proves that the famous etchings were consulted by every architect of the Classic school.

Like other architects, Goldicutt sometimes allowed his excess of zeal to lead him to commit deviations from the normal course. In this respect

his design for the London Amphitheatre, which was practically a copy of the Coliseum at Rome, did not prove an exception.

Besides acting as one of the first two honorary secretaries of the Institute of British Architects, between the years 1834 and 1836 he originated the presentation of a testimonial to Sir John Soane, and directed the decoration of the Freemasons' Hall on the occasion of the festival in March 1835.

Goldicutt was elected a member of the Academy of St. Luke at Rome before 1818, and became a member of the Academy of Fine Arts at Naples. His published works include:—"Antiquities of Sicily," folio, 1819; "Specimens of Ancient Decorations from Pompeii," 1825; and "Heriot's Hospital, Edinburgh," 1826, most of the plates being etched by himself. He closed an eventful career at the early age of 49, and if no other evidence of his personality and attainments were forthcoming, the collection of his brilliant drawings would more than suffice to maintain his reputation. No man can quite emancipate his artistic ideas from the conditions of the period in which he works; sub-consciously he is bound to reflect the moving fashions of the time. During the early years of Goldicutt's career the Greek phase held its sway over the Classic school, which in turn was extended to include the Italian motif, and a fresh cycle of architectural development commenced. The deeply implanted desire to understand the meaning of architecture in its fullest sense led artists to undertake voyages of discovery; the austere beauty of Hellenic art, overpowering in its matchless symmetry of form, acted as a spur to a tired and jaded world. Inspiration was found, but could not always be successfully interpreted to accord with modern sentiment; hence the breaking down of the barriers of prejudice in favour of catholicity of taste. With far-seeing wisdom the artists sought the spirit animating the art of the old Classic world, that sheer joyousness of living, engendered by the conditions of Pagan life, and they blended the finesse of Greek art with the modern character of the Italian motif. Professor Cockerell and Sir Charles Barry succeeded Sir John Soane, Sir Robert Smirke, and the Inwoods. The Gothic school gained adherents and proceeded side by side with the Classic until the ineffective battle of the styles gave neither side the victory. The English architects of the first quarter of the nineteenth century who formed the Classic school bestowed their attention on the continuance of a sound tradition, which they augmented by their personal labours in the Classic fields of Italy and Greece, and their untiring energies resulted in a series of magnificent buildings, the importance of which, after a lapse of nearly a century, is gradually being realised.



## THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXX



It is the carving that gives the chief interest to the vestibule screen in Queen's College Chapel, Oxford. The craftsman's hand was sure, but the designer failed to give cohesion to the two storeys of the screen, which, though both excellent in themselves, do not seem to belong to one another. The range of columns, with the carved panelling at the back of the side bays, and the rich entablature are fine examples of early-eighteenth-century design, so also is the arch with its surmounting feature. But the latter is much too heavy and large in scale for the substructure. The rich brackets supporting the arch join it on to the lower part, but do not disguise the incongruities of the design as a whole. Although the eighteenth century produced many less interesting things, it was unusual for it to make faults in composition; for composition was understood—it was the be-all and the end-all for which architects strived. In this they were successful, and have left up and down the country quiet dignified memorials of their aims, in the shape of houses, cottages, churches, and chapels, and also those weather-bleached monuments to the dead which grace the yards of all old churches. With their interiors, as a rule, they were as successful as with the exteriors. Some of the oakwork in the college chapels of Oxford and Cambridge is unsurpassed.

Messrs. Belcher and Macartney in their "Later Renaissance in England" say that Nicholas Hawksmoor built many of the buildings at Queen's in 1710. Perhaps it was he who designed the vestibule screen. This would explain the lapses in its composition, for Hawksmoor was perhaps the most original architect of his time, one who was always seeking new combinations of old themes, and consequently liable—like all seekers—to failure. It is sometimes well to fail. Certainly if we examine the work of this architect we shall find new and interesting combinations side by side with very palpable blunders. After all, the pattern-book, with all its varieties of design, is not everything, just as an appreciation of the qualities and proportions of the Orders of architecture is not; for a time comes when

the worn themes will not fit the exigencies of the present, when the mind will have to rearrange all its preconceived ideas. It is the persistence of difficult and new conditions, as much as anything, that is responsible for the failure of modern architecture. For while it has grasped many of the aspects of necessity—the complex necessities of modern life—it has failed to give them architectonic expression. Yet whilst admitting the difficulties of to-day we must not forget that the Renaissance, with its Humanism, completely changed the mode of living, and consequently of planning, to the end that it should be adequately housed, with all the apparatus of a new personal comfort. In England, Inigo Jones, Wren, Hugh May, Talman, Vanbrugh, Hawksmoor, and the architects of the eighteenth century had therefore no easy task, and it is praiseworthy that they should have succeeded so nobly.

As noted above, interior woodwork was a strong point with the older generation of architects, to which the splendid talents of Grinling Gibbons and his followers gave an added charm and interest. And the vestibule screen at Queen's, despite its manifold faults, yet possesses—after two hundred years—a warmth as of old gold. Some of the detail is difficult to see, owing to the lighting, which is by no means excessive—in fact, at the west end of the chapel, where the screen is, there is very little light indeed. But the accompanying illustrations show that the detail is there, and that it is finely executed, being very bold and clean-cut, in which respect it is thoroughly characteristic of the English Renaissance.

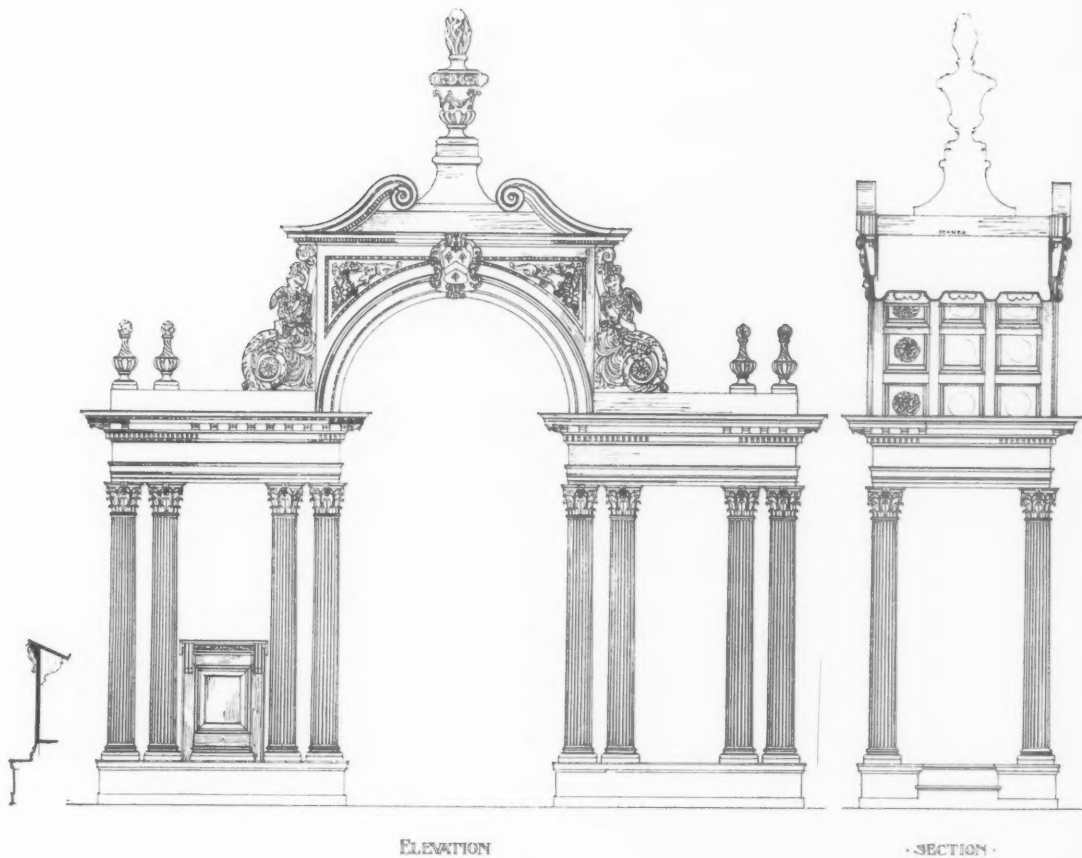
J. M. W. H.



VESTIBULE SCREEN, QUEEN'S COLLEGE CHAPEL, OXFORD

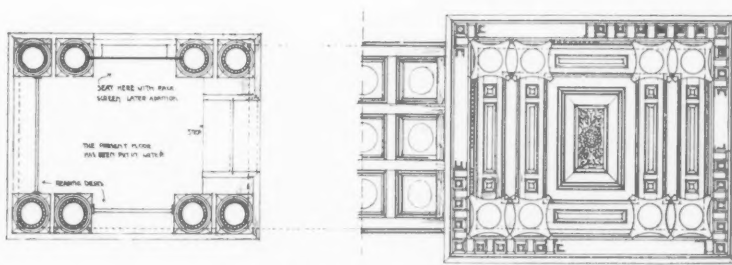


# THE PRACTICAL EXEMPLAR OF ARCHITECTURE



ELEVATION

SECTION



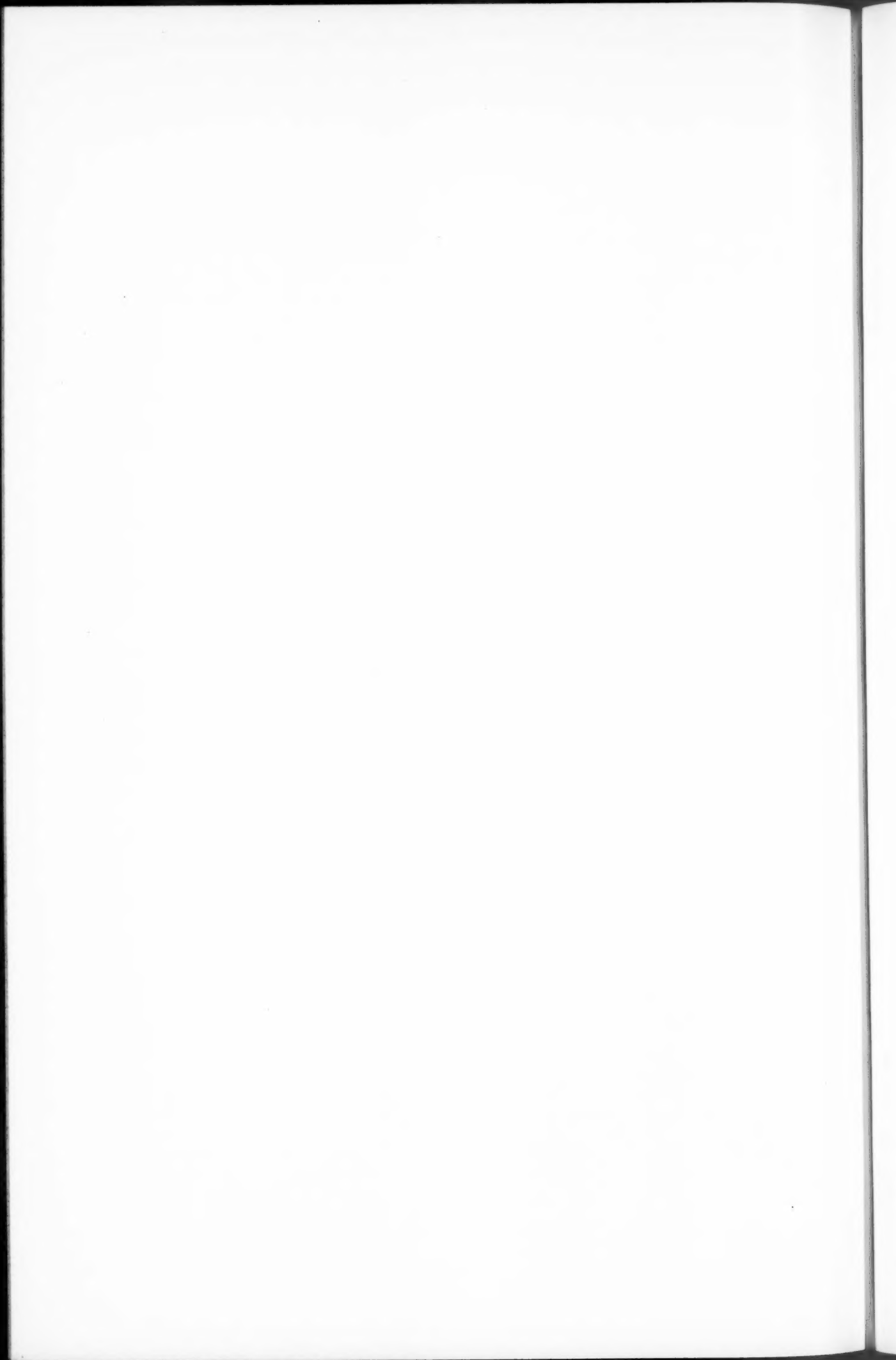
HALF PLAN      HALF SECTION PLAN

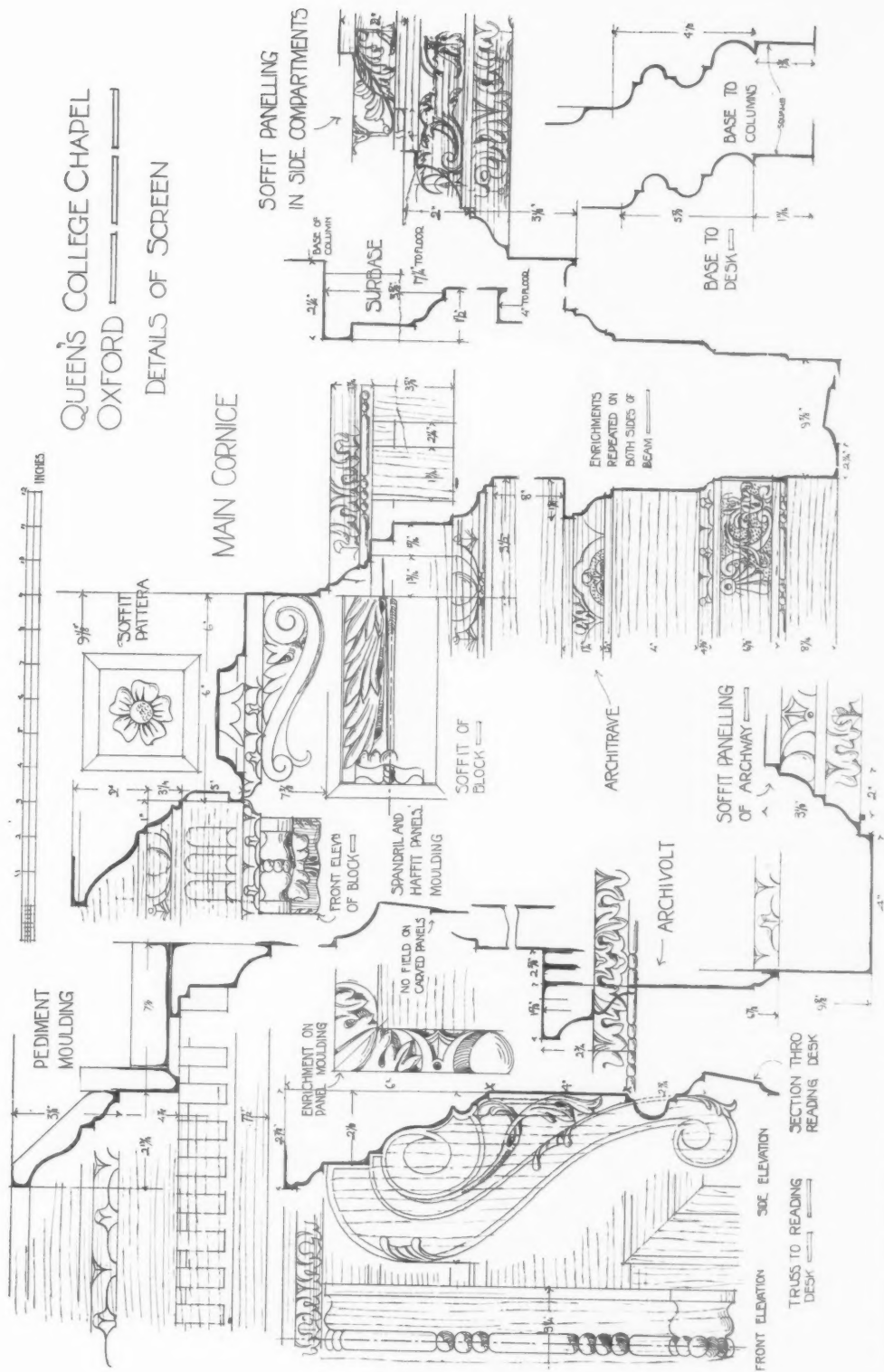
## QUEENS COLLEGE CHAPEL - OXFORD

### VESTIBULE SCREEN -

THE SEATS (NOT SEEN ON PLAN) AND DESKS APPEAR TO HAVE BEEN INSERTED AT A LATER DATE AND DO NOT FORM PART OF THE DESIGN

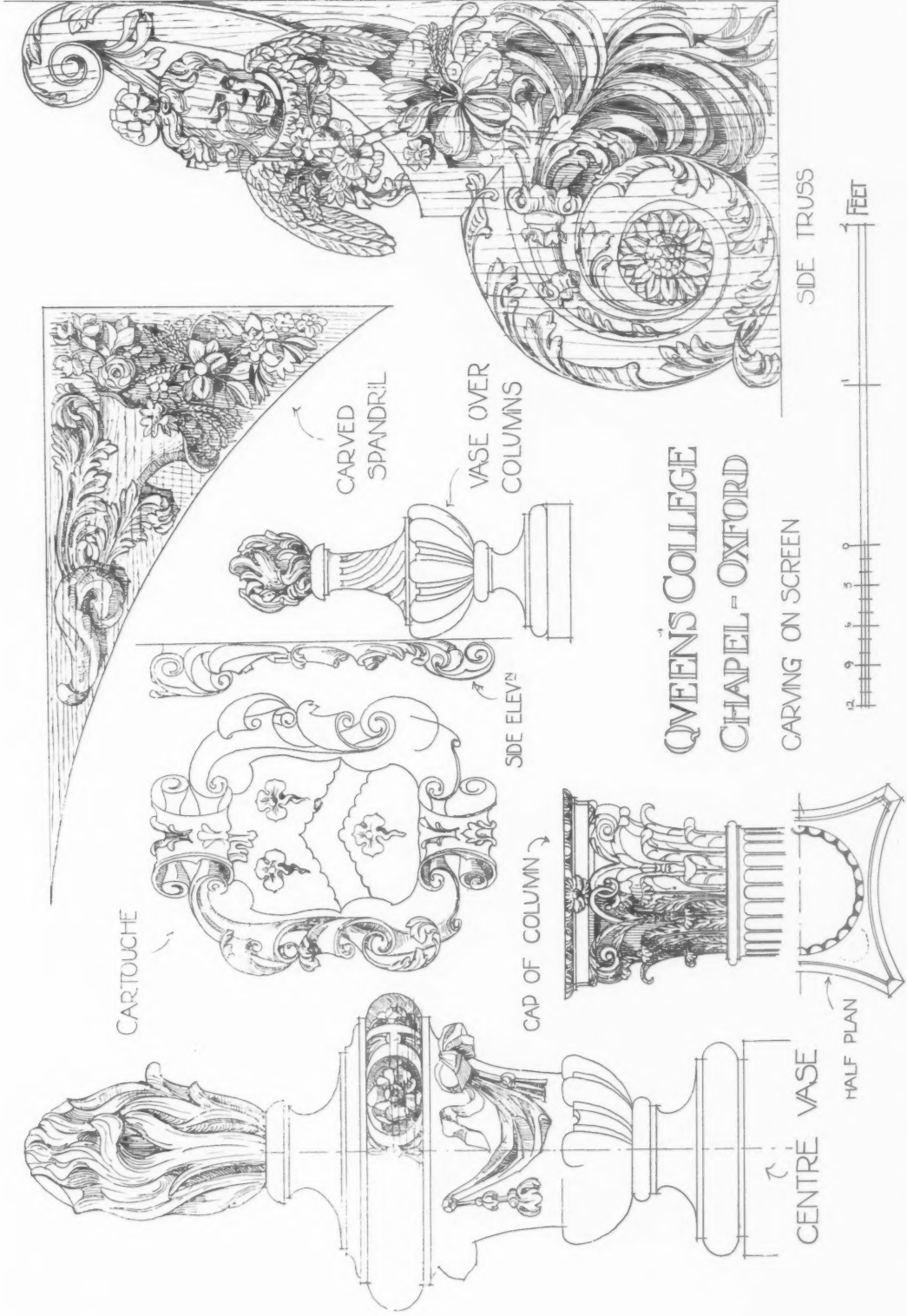
MEASURED AND DRAWN BY JOHN B. LAWSON





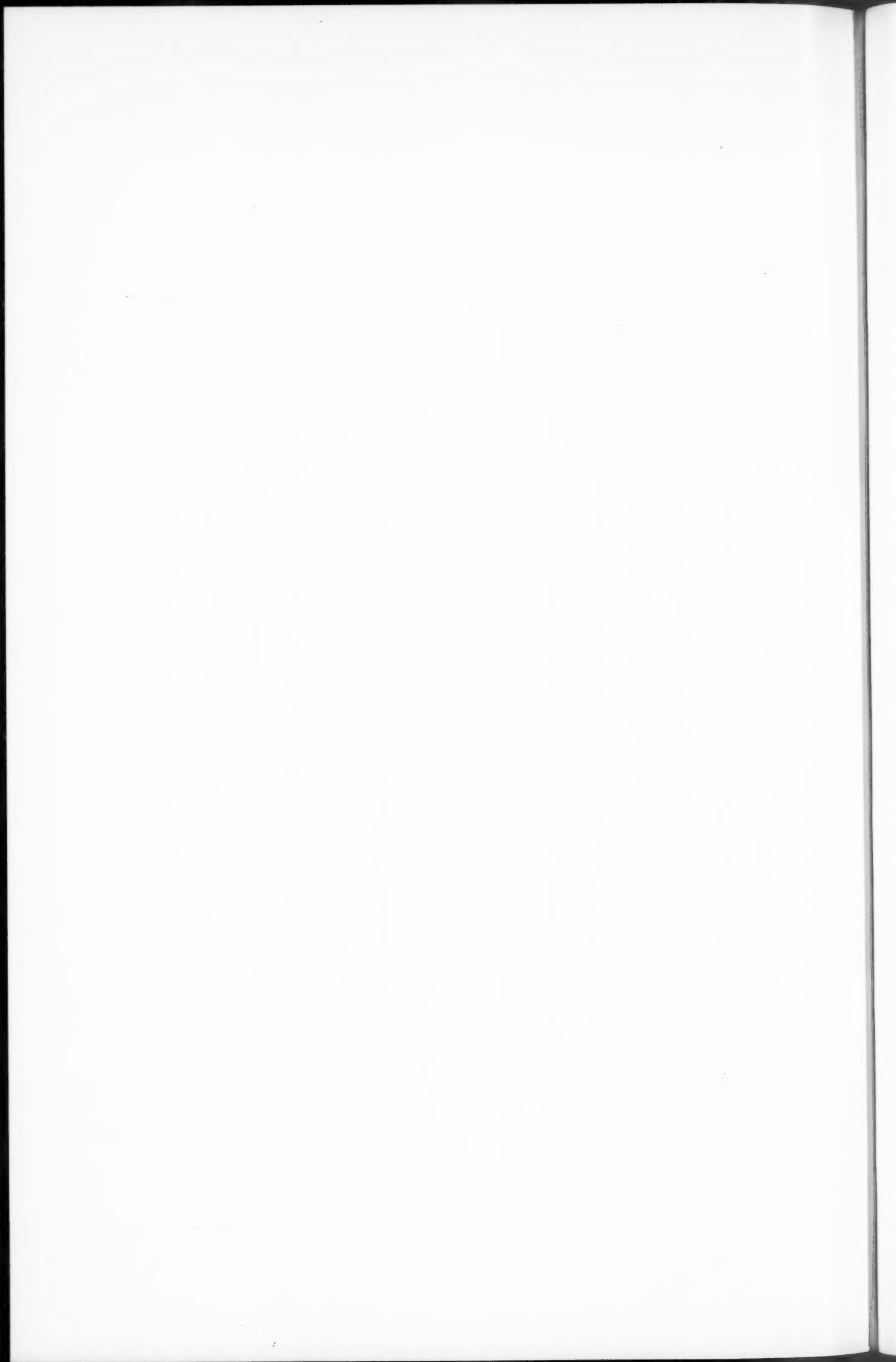
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# THE ORIGINAL DRAWINGS FOR THE PALACE AT WHITEHALL, ATTRIBUTED TO INIGO JONES

BY J. ALFRED GOTCH, F.R.I.B.A., F.S.A.



THE original designs and sketches for the great palace which was contemplated at Whitehall by Charles I are divided among three collections, preserved in three different libraries, Worcester College, Oxford; Chatsworth; and the British Museum.

Owing to the distance which separates them, and the impracticability of removing any of the drawings from the places in which they are kept, the three collections have not hitherto been collated; but photography has now come to our aid, and by its help I have been able to compare all three sets one with another; and in this way I hope to throw fresh light on the subject and to clear away some of the confusion into which previous investigators have fallen.

It has hitherto been generally supposed that there were only two designs prepared for the palace; one of these was published by Campbell, about 1720, in the second volume of "Vitruvius Britannicus"; the other by Kent in 1727, in his "Designs of Inigo Jones," Vol. I. The two schemes are both attributed to Inigo Jones, they are quite different in arrangement, and one is much larger than the other. But although these two are the most complete, they are by no means the only schemes that were devised, as will be shown later. No explanation was offered by Kent to account for the remarkable difference between his scheme and that already published by Campbell.

There are two theories about the two designs, theories which are somewhat vitiated at the outset by the ignoring of all the designs which have not been published. Some writers maintain that the larger scheme was the earlier, and was abandoned in favour of the smaller owing to lack of funds; that the larger was prepared for James I prior to the building of the well-known Banqueting Hall, which formed part of it, and that the smaller was prepared for Charles I. Others, on the contrary, hold the view that the smaller design came first, and that the larger superseded it. All concur in the opinion that the Banqueting Hall was a small part of the original plan (whichever that may have been), and that it was the only part that was ever actually built.

It cannot be controverted that the Banqueting Hall was the only part actually built; the other opinions I propose to examine presently.

Oddly enough the only one among the various schemes which bears on its face that it was

accepted was neither of these two, but a third, and again a different one. It was not devised by Inigo Jones, but by John Webb, his relative and assistant, who states that he designed it, and notes it as being "taken," i.e. (presumably) accepted; and it was not accepted by James I nor Charles I, but by Charles II. This is a new view, but I hope to prove that it is correct.

Before proceeding to details, however, it should be premised that the Chatsworth drawings and those at Worcester College evidently at one time formed one collection, because there are elevations in one which correspond with plans in the other, and *vice versa*. The Chatsworth drawings came into the possession of the Devonshire family from the well-known Lord Burlington, the amateur architect and art-patron of the early eighteenth century. Part of this collection was given by the late Duke of Devonshire into the custody of the Royal Institute of British Architects, and although among this lot there are no drawings of Whitehall (save one doorway, by Jones, of the Banqueting House), there are certain links which connect it with the Worcester College collection. The latter was bequeathed to the college by Dr. Clarke, of All Souls, on his death in 1736.\* The presumption is that some descendant of John Webb (it is said to have been the widow of his son) parted with the drawings, and that Lord Burlington eventually acquired one portion of them, and Dr. Clarke another. There may have been yet a third portion which has disappeared, for certain drawings which would make some of the sets of designs complete are missing, and the numbered series at Chatsworth begins with 48.

I have just said that a descendant of John Webb must have parted with the drawings, and it ought to be borne in mind that these drawings, which have always been attributed to Inigo Jones, are, in reality, mostly the work of Webb. Among a great many of his own he preserved a few of his master's; that he valued them highly is shown by his instructions that they were to be kept together,† instructions which were, unfortunately, not carried out.

The connection of the British Museum drawings with the others cannot, so far, be definitely established; but they seem to be the work of the same draughtsman, and to have been inspired by the same mind. They first appear in the

\* Article on Inigo Jones in "Dictionary of National Biography."

† Article on Inigo Jones in the Architectural Publications Society's "Dictionary"; also "Inigo Jones, a Life of the Architect," by Peter Cunningham, 1848, p. 39.

## THE WHITEHALL PALACE DRAWINGS

possession of a Mr. William Emmett of Bromley, in 1717, from whom they descended to the gentleman who gave them to the British Museum. Campbell acknowledges his indebtedness to Mr. Emmett for the use of them in his "Vitruvius Britannicus."

After this brief glance at their history, let us return to a consideration of the drawings themselves.

Instead of two, there are at least seven different designs for Whitehall Palace, which have been more or less worked out. In addition to the numerous drawings which can, with tolerable certainty, be assigned to one or other of these seven sets, there are three others which belong to none of the seven nor to each other, and consequently point to the possibility of three other schemes having been considered. That each of the seven sets absorbed much time and labour, not to mention skill and fertility in design, may be gathered from the numbers of drawings comprised in them. The Kent set includes 16 large and elaborately finished drawings, the Campbell set 5, and 5 copies; another set at Worcester College 11, all carefully drawn; the set signed by Webb, 3; the others, respectively, 11, 5, and 12.

Among so many different schemes, who shall say which was the first to be conceived? It must be borne in mind that there is a pronounced family likeness between them all, and that it requires careful examination to sort them into their respective groups. One certainty emerges from the confusion, and that is that no single set could have been designed or prepared hurriedly. Out of the seven there are two which afford some opportunity to grasp a date in connection with them. One of these is the British Museum set, which was published by Campbell; the other is the set signed by John Webb. Of the former the north elevation bears this inscription: "The Incomparable Architect Inigo Jones, having in the Year 1639 presented these his Designs for the Building of White Hall, to King Charles the First: which through the Iniquity of the Times, could not be put in Execution. It has unfortunately happened that (as one Evil is often the Cause of more) that the North Front of this designe having been loste—I have to the best of my Judgment Erected this Front, from the Original Plan of Mr. Jones, in his stile, to make the Designe Compleat. W<sup>m</sup> Emmett of Bromley in the County of Kent, An<sup>o</sup> 1717."

We cannot tell whence Mr. Emmett got his information as to the date 1639; but, in the absence of any evidence to the contrary, it is not unreasonable to accept his statement.

[Since writing the above, certain evidence

(dealt with later) has come to light, which throws doubt upon the accuracy of Emmett's statement as to the authorship and date.]

The other set is that signed by Webb; and the ability to grasp a date in connection with it springs from the fact that the design must have been submitted to Charles II. The set comprises three drawings: a plan signed by Webb, preserved at Worcester College; another plan and an elevation, both also signed by him, preserved at Chatsworth. The two plans are alike in general disposition, but they differ in detail, and the Chatsworth plan is somewhat larger. The elevation, curiously, agrees with the Worcester College plan, not with its companion at Chatsworth, although the differences are not great. The Worcester College plan is merely signed "John Webb Archit." The Chatsworth plan bears the following note: "Ground Plant for the Pallace of Whitehall for King Charles the first, taken, John Webb Archit." The elevation has two notes: "Upright of the Pallace at Whitehall for King Charles the first, taken, but the front is to be encreased according to the ground platt, John Webb": and also "M<sup>e</sup>. I designed these uprights for the King at  $\frac{3}{4}$  of an inch to tenn feete."

From these notes it appears (1) that John Webb himself was the author of this particular scheme; he expressly says that he designed the "uprights," that is the elevations; his signature is attached to the plans; we must therefore credit him with having designed this particular version of the great scheme; (2) that the elevation, which tallies with the smaller plan, was to be increased so as to accord with the larger; (3) that the elevation and the plan were "taken"—that is, accepted; and (4) that it must have been Charles II who accepted them, inasmuch as Charles I would never have been so designated during his lifetime; it would only be after there was a second Charles that the former would be distinguished as the "first." That the note was contemporary with the "taking" is proved by the statement that the elevation "is to be encreased."

If words bear their face value, it would appear that the idea of building a large palace at Whitehall was revived by Charles II, that John Webb submitted a design which he had prepared for Charles I, and that it was accepted. We all know, however, that it was never carried out, and that Inigo Jones's Banqueting Hall was the only portion included in any of the designs which was actually erected.

In order to understand what is now to be said about the other designs, it will be advisable to step back from the reign of Charles II into that of James I, and say something about the building of the Banqueting Hall, or Banqueting House, as it was then called.

There had been a royal palace at Whitehall since the days of Henry VIII, who acquired, after the fall of Wolsey in 1529, the mansion which (altered from time to time) had been for centuries the town house of the Archbishops of York, and had been largely rebuilt and sumptuously embellished by the great Cardinal, who was also Archbishop of York. One of the principal rooms in this palace was a Banqueting Hall, an apartment distinct from the great hall. Queen Elizabeth, in 1581, had built a new Banqueting Hall of wood, which James I replaced by a more substantial building in the year 1607.\* This new building of King James's had but a short life, for on the 12th of January, 1619, it was burnt down by a "furious fire." After the fire Inigo Jones, who was Surveyor of the King's Buildings, was called upon to design a new Banqueting House. The estimate of himself and others of the whole charges of "new building" it, 110 ft. long and 55 ft. broad, amounting to £9,850, is dated the 19th of April following.†

This estimate must have been founded on a prepared design. The foundations were begun on June 1st,‡ and the building was duly carried on, some of the stone being specially quarried at Portland; the whole was finished by March 31st, 1622. There is an extended description of it in the Declared Account of the "charges in building a Banqueting House at Whitehall and erecting a new pier in the Isle of Portland, for conveyance of stone from thence to Whitehall."‡ The internal dimensions are given as 110 ft. in length, 55 ft. in breadth, and 55 ft. in height, thus forming a double cube.

There is among the Smithson drawings in the possession of Col. Coke of Brookhill Hall (John Smithson was a busy architect who flourished during the first thirty years of the seventeenth century) a plan of "The Banketinge House at the White Hall in London"; there is also an

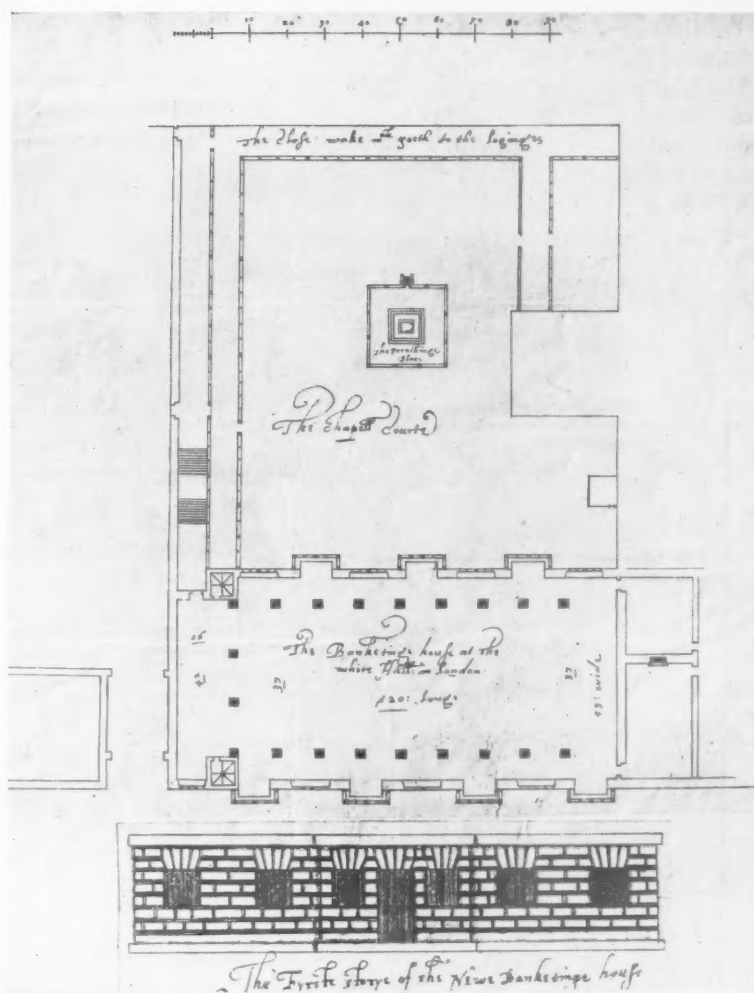


FIG. 1.—SMITHSON'S PLAN OF THE BANQUETING HOUSE OF 1607 (BURNT DOWN IN 1619) WHICH PRECEDED INIGO JONES'S

elevation of "The Fyrste storye of the Newe Banketinge House" (Fig. 1). By comparing the plan with John Fisher's plan of Whitehall Palace, 1680, published by G. Vertue, its site can be identified as that occupied by Inigo Jones's building; but the plan itself is certainly not that of Inigo Jones, being different in disposition and size (the dimensions are 120 ft. by 53 ft.). As mention is made of the "Newe Banketinge House" in describing the elevation, the probability is that Smithson's plan represents the old hall built in 1607. This supposition is supported by a reference (supplied by Mr. H. Batsford) which occurs in a letter from Dudley Carleton to John Chamberlain of September 16th, 1607. "The King in his crossing from Windsor to Whitehall for no greater business than to see his new building, w<sup>ch</sup> when he came into it he could scarce see by reason of certaine pillars w<sup>ch</sup> are sett up before the windowes, and he is nothing pleased with his L<sup>d</sup> architect for that device."\* The pillars shown

\* State Papers, Domestic, September 16th, 1607.

\* Howe's edition of "Stow's Annals," p. 891, quoted by Edgar Sheppard, D.D., in his "Old Royal Palace of Whitehall."

† State Papers, Domestic Series.

‡ Wheatley and Cunningham's "London Past and Present," under Whitehall.



## THE WHITEHALL PALACE DRAWINGS

on Smithson's plan are quite in keeping with the description in the letter.

The way in which the new Banqueting House is mentioned, without any hint of other buildings, and the evidence of Smithson's plan, showing that the new Banqueting House was built on the site of the old, point to an intention merely to replace

various alternatives connected with it. The same difficulty applies to the scheme published by Campbell, apart from the obvious presumption that it was not prepared until 1639. For although it is much smaller in extent than Kent's, yet it is so extensive that even if we credit Jones with the power and industry to have matured it in three

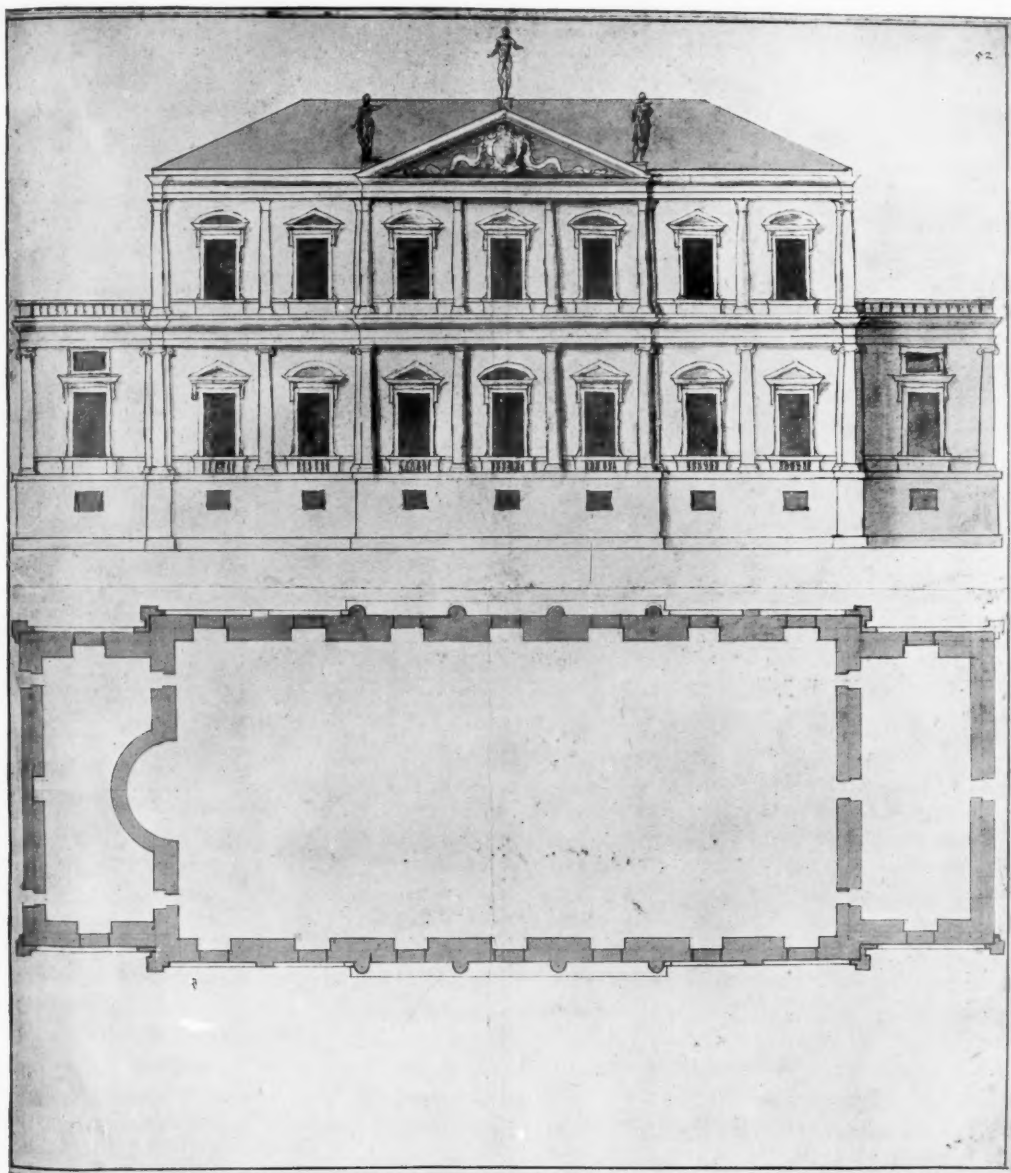


FIG. 2.—PRELIMINARY SKETCH FOR THE EXISTING BANQUETING HOUSE, PROBABLY BY INIGO JONES  
(Chatsworth Collection 52)

the burnt building by a new one. Then, if we bear in mind that only a little over three months (January 12th to April 19th) elapsed between the burning of the old building and the submission of the estimate for the new, it becomes quite evident that a scheme for a large new palace, such as that published by Kent, could not have been evolved in that space of time, especially in view of the

months, it is difficult to imagine the King having given his undivided attention, as he must have done, to the details of its elaboration. It seems certain, therefore, that the Banqueting House must have been first devised as an independent self-contained building, although connected, of course, to the old buildings which remained.

A further and important point is that none of



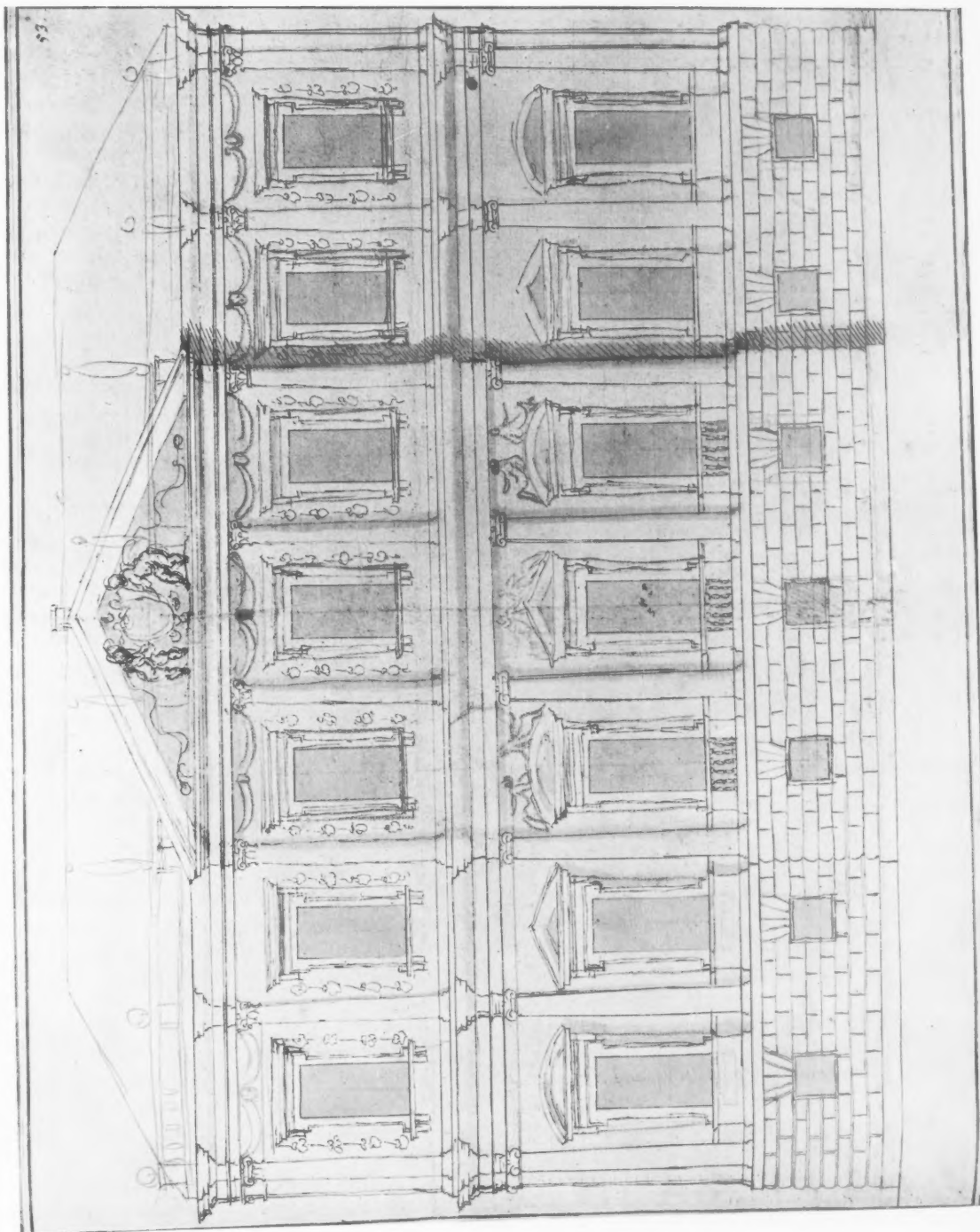


FIG. 3.—ELEVATION FOR THE EXISTING BANQUETING HOUSE BY INIGO JONES  
(Chatsworth Collection 53)

## THE WHITEHALL PALACE DRAWINGS

the drawings for any of the large schemes are the handiwork of Jones. They are all probably, and some certainly, drawn by Webb, who first went to Jones to be taught the business of an architect in 1628,\* i.e. six years after the Banqueting House was completed. It is, moreover, a noteworthy and interesting fact, hitherto unnoticed, that in the Chatsworth collection is preserved Jones's own drawing for the Banqueting House. There are indeed two drawings: one comprises a plan and elevation, which appear to embody a first idea; the other is a simple elevation. The plan shows a rectangular building with an alcove in an annexe at one end, and a plain annexe at the other. The elevation shows the main building somewhat as we see it to-day, but with a low annexe at each end (Fig. 2). The fact of these annexes having been contemplated points to the building having been designed as an independent structure, and precludes the idea that it was to be no more than an important incident in a vast façade.

But the second elevation is of more interest (Fig. 3). It is a variant of the first, and each of them shows a large pediment above the central projection which dominates the front. On the second elevation are some suggested alterations in red chalk, showing the carved swags under the top cornice, which were actually carried out, and may be seen to-day; and there are pencil lines indicating the balustrade which was adopted in lieu of the large pediment. The annexes are omitted. This drawing differs in certain respects from the building as executed, but they are substantially of the same design.

These two drawings are to a large scale, and are in freehand with little aid from the tee-square or set-square, and in the bold, easy style characteristic of the very few architectural drawings which can safely be attributed to Jones. Their chief interest lies in the fact that they are in all probability Jones's own sketches for the Banqueting House; but incidentally they go to support the theory that it was not part of a large preconceived scheme. One other fact which points in the same direction is that mention is made in the description of the finished building in 1622, already referred to, of "one great window at the upper end" of the building, which would, of course, be incompatible with any immediate idea of an adjoining block, part of the same façade. There is, moreover, no reference in any of the State Papers or other contemporary documents to any new buildings, or projected buildings, other than the Banqueting House.

Aubrey, writing between 1669 and 1696, refers

\* "Lives of the British Architects," by E. Beresford Chancellor.

to Inigo Jones's drawings (which we now know to be mostly Webb's), and among them, he says, are the "designs for all Whitehall, suitable to the Banqueting House," a phrase which seems to imply that they were so arranged as to include an existing structure.\*

It seems therefore clear that the Banqueting House was not built as part of a huge palace, but that the palace was subsequently elaborated and so designed as to incorporate it.

It seems equally clear that we ought to drop the idea that any design—whether it be the larger one published by Kent, or the smaller one published by Campbell—was actually decided on with a view to its being carried out, unless we except Webb's design, which was apparently "taken" by Charles II. We ought rather, it seems, to say that there was a definite desire on the part of Charles I to have a magnificent palace, and that several schemes were prepared, differing in size, but all strongly alike in the treatment of the detail. In what order these schemes were prepared it is impossible to say with certainty, except that John Webb's must have been the last of these splendid but futile efforts.

The draughtsmanship is itself a puzzle. Inigo Jones's hand is not apparent in any of the complete designs, but only in those for the Banqueting House and perhaps one other. John Webb's hand is apparent throughout—in practically all the subsidiary sketches, and, I think, in the large finished drawings. This does not necessarily make him the designer of them all; he may possibly have been working under Jones's direction in three out of the seven, but in the remaining four the character of the workmanship points to his having elaborated them himself. In any case, as he first went to Jones in 1628 to be taught architecture, and must of necessity have taken some years to acquire skill in technical drawing, it follows that none of the Palace drawings can be dated prior to, say, 1632, which would give him the really insufficient period of four years for acquiring a very remarkable aptitude in architectural draughtsmanship.

If these facts and deductions are correct, they remove James I from consideration altogether, and constitute Charles I the chief patron who was at the back of most, if not all, of the schemes.

It may be said that Webb was not the only draughtsman in England at that time, and that Jones might have employed someone else to elaborate his ideas. But we must be careful not to credit the seventeenth century with the abundant facilities of our own time. There were very few architectural draughtsmen at that period.

\* Quoted by Peter Cunningham, p. 39.

Whoever the draughtsman was, he was more skilful (more modern, at any rate) than any of his contemporaries or immediate predecessors whose drawings have survived. Comparing the drawings connected with the names of John Thorpe or Smithson, or taking any of the less known surveyors whose work is to be seen here or there, we find in the Whitehall drawings, I will not say greater ingenuity of planning, but a very different method, and a very different manner. It would be truly surprising if a draughtsman brought up in the office of one of the ordinary surveyors of the time had produced any of the Whitehall drawings; his training would not have led to such a result. Nothing is known of any other pupil or assistant of Inigo Jones, and every consideration, including the drawings themselves, points to Webb as the man who drew them.

I am forced, therefore, to the conclusion that the scheme published by Kent, together with its alternative—that is, all those in the Worcester College collection—and the scheme published by Campbell, were devised between 1632 and 1639. If we assume Mr. Emmett's statement to be correct—that the design with which he is connected was submitted to the King in 1639—then, owing to the distracting events which followed, it is practically certain that no scheme could have been elaborated by Jones subsequent to that year, and that consequently the large scheme was made first.

Here again the conclusion arrived at has to be modified in consequence of the fresh evidence already mentioned.

It will be well, perhaps, now to tabulate the seven large schemes.

I. The design published by Kent.

This comprises sixteen drawings, twelve of which are at Worcester College, Oxford, and four at Chatsworth.

II. A design allied to No. I.

This comprises eleven drawings of elevations and sections and of variants. There is no plan, but it is certain that it must have differed from that of No. I. These drawings are all at Worcester College.

III. The design published by Campbell.

This comprises five drawings which are at the British Museum. There are also four copies (or revisions), and the north elevation designed by Wm. Emmett.

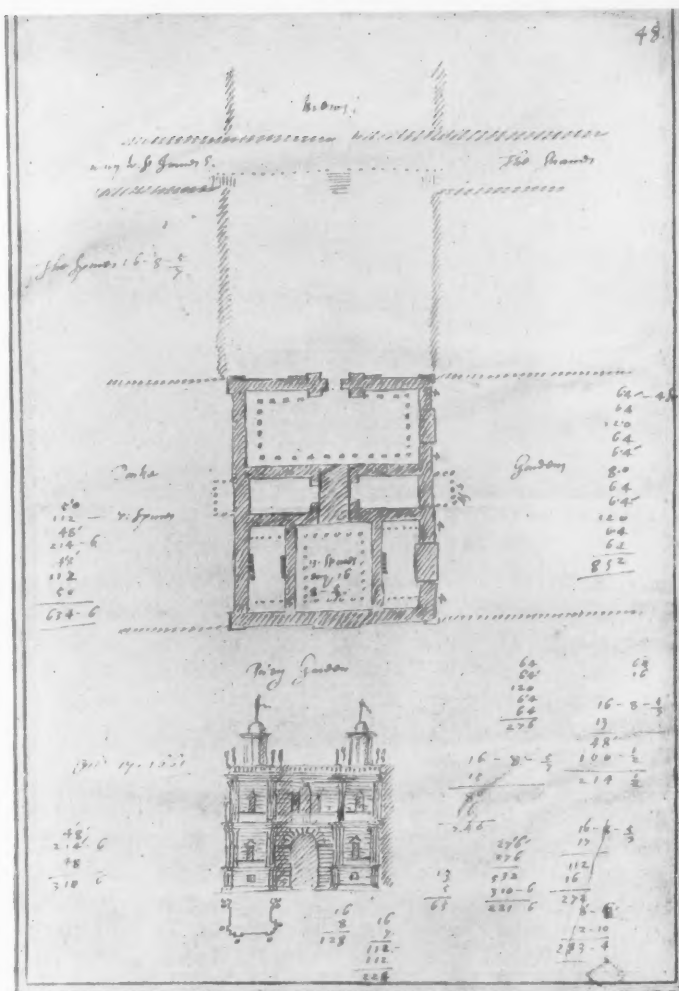


FIG. 4.—BLOCK PLAN OF A SCHEME FOR WHITEHALL PALACE DATED OCT. 17, 1661, BY JOHN WEBB

(Chatsworth Collection 48)

Note: There are no other drawings belonging to this scheme

IV. John Webb's "taken" design.

This comprises three drawings, of which two are at Chatsworth and one at Worcester College.

V. Another design by Webb.

This, for distinction, may be called Chatsworth A. It comprises eleven drawings, all at Chatsworth.

VI. Another design by Webb (Chatsworth B).

This comprises five drawings, four at Chatsworth, one at Worcester College.

VII. Another design by Webb (Chatsworth C).

This comprises twelve drawings, of which eleven are at Chatsworth and one at Worcester College.

In addition to these seven sets there are yet three isolated drawings which do not fit in with any of them:—

- I. A sketch block plan of the Palace showing another and different disposition of the buildings; the Banqueting House is recognisable. The drawing is dated Oct. 17, 1661. It is at Chatsworth. No. 48 (Fig. 4).

## THE WHITEHALL PALACE DRAWINGS

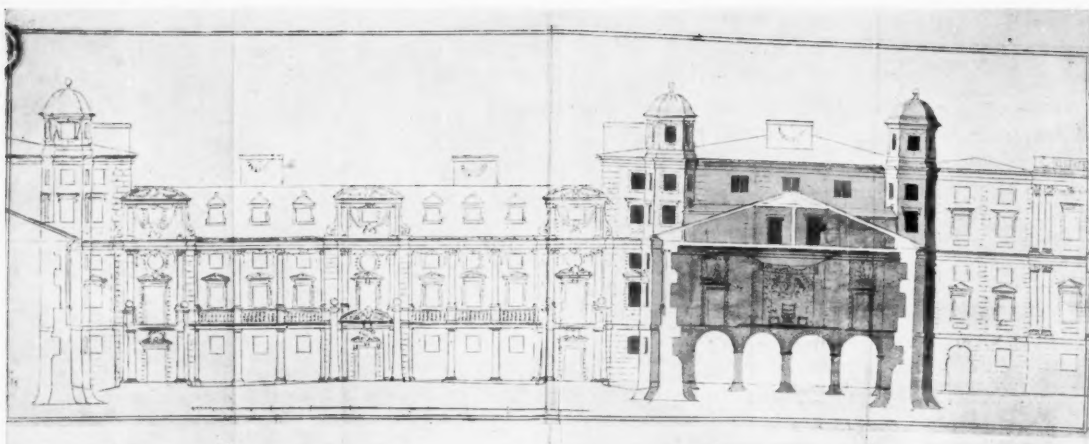


FIG. 5.—PART SECTION AND PART FAÇADE OF ANOTHER DESIGN FOR WHITEHALL PALACE POSSIBLY DRAWN BY INIGO JONES  
(Chatsworth Collection 67)

Note: Part of the Banqueting House is shown on the right. On the section is indicated a Presence Chamber

2. A section through part of the internal courts of yet another design. Part of the Banqueting House is shown; but the disposition of the buildings does not agree with any of the plans, and the architectural treatment is different from that of any of the other designs. The drawing is perhaps by Jones. It is at Chatsworth. No. 67 (Fig. 5).
3. A drawing by Webb of "The Great Court opposite to ye Banqueting House." This again does not fit in with any of the other designs, but may be an alternative treatment of some portion of one of them. It is at Worcester College, Series III, 15b.

There are therefore seven different schemes worked out, and there are indications of two, if not three, others. They all have a strong family likeness to each other, with the possible exception of one of the isolated drawings.

From among this somewhat confusing mass of material let us fix our minds primarily on the first four sets, namely: the two at Worcester College, the one at the British Museum, and John Webb's "taken" set.

The Worcester College drawings, of which there are 27 sheets, include two which belong to the Chatsworth sets and one which cannot be placed

in any way. That leaves 24. From these, four more may be taken away as being merely more modern copies of the plans, leaving a residue of 20. These 20 sheets represent two different schemes, nine belonging to one and eleven to the other.

It is the set of nine which Kent utilised in his publication. But in engraving them he embellished them in various small particulars, and he failed to adhere strictly to the dimensions of the originals, although he preserved their general disposition and appearance. He also reversed them in the process of engraving. The ground plan, east and west elevations, and two sections, are

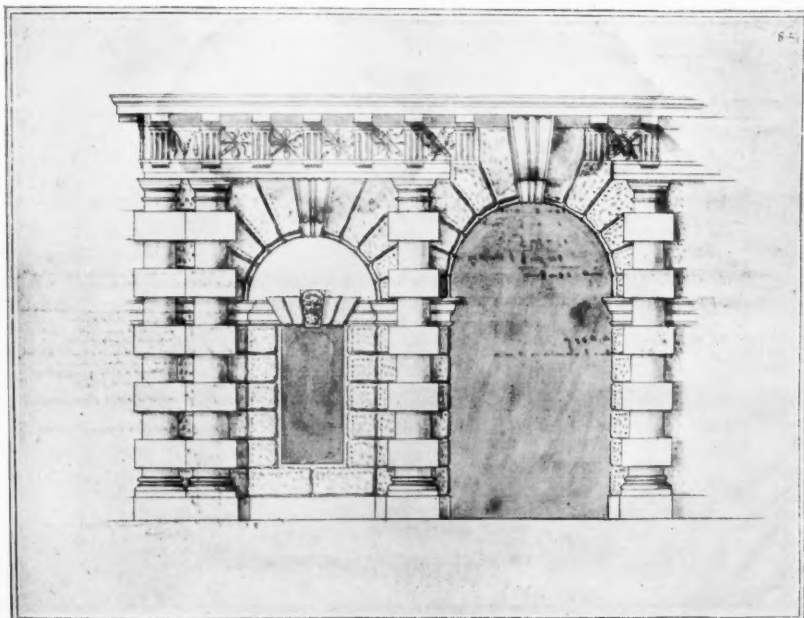


FIG. 9.—DETAIL OF THE GROUND-FLOOR STOREY OF A CORNER PAVILION OF THE EAST ELEVATION, FIG. 7  
(Chatsworth Collection 82)

Note: The writing on the back of the original, which shows in the archway, is Webb's



# THE WHITEHALL PALACE DRAWINGS

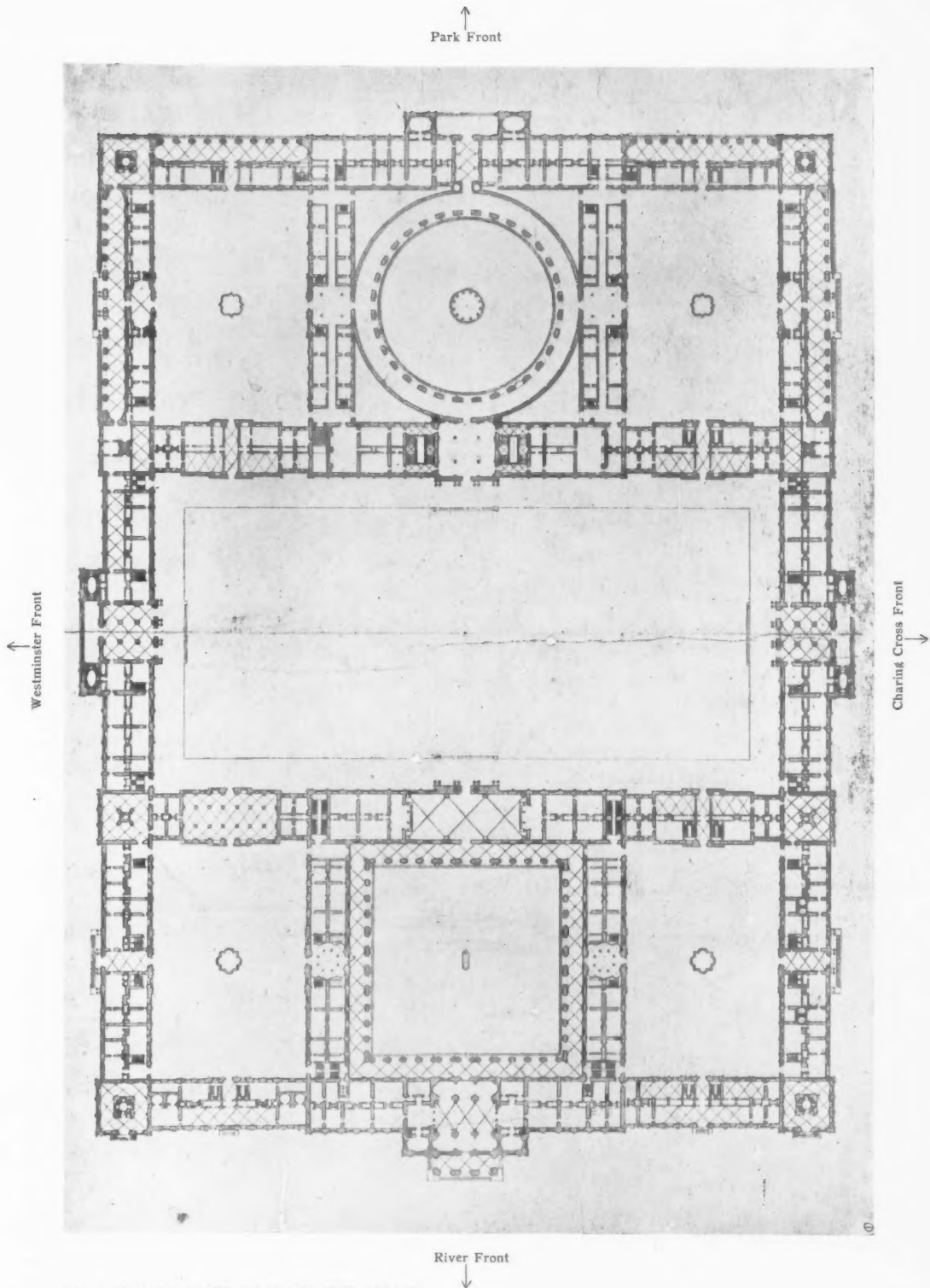


FIG. 6.—GROUND-FLOOR PLAN OF THE PALACE  
(Worcester College Collection II. 1)

Note: This is the plan utilised by Kent. The east (or river) front is at the bottom. The Banqueting House is at the west end of the south-east court



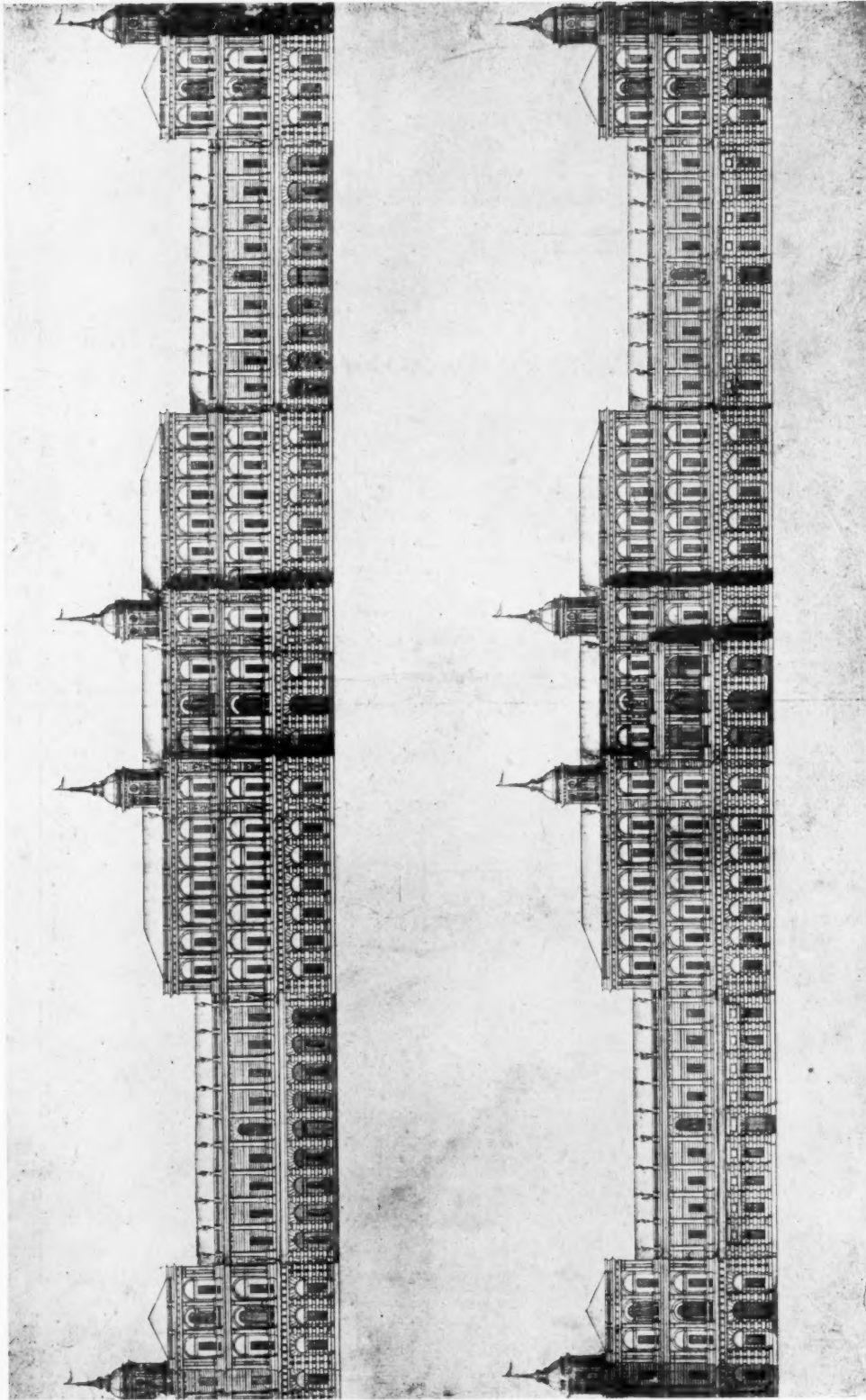


FIG. 7.—EAST AND WEST ELEVATIONS OF THE PLAN SHOWN BY FIG. 6  
(*Worcester College Collection II. 4*)

Note: The east elevation is at the bottom, the west at the top. These were utilised by Kent

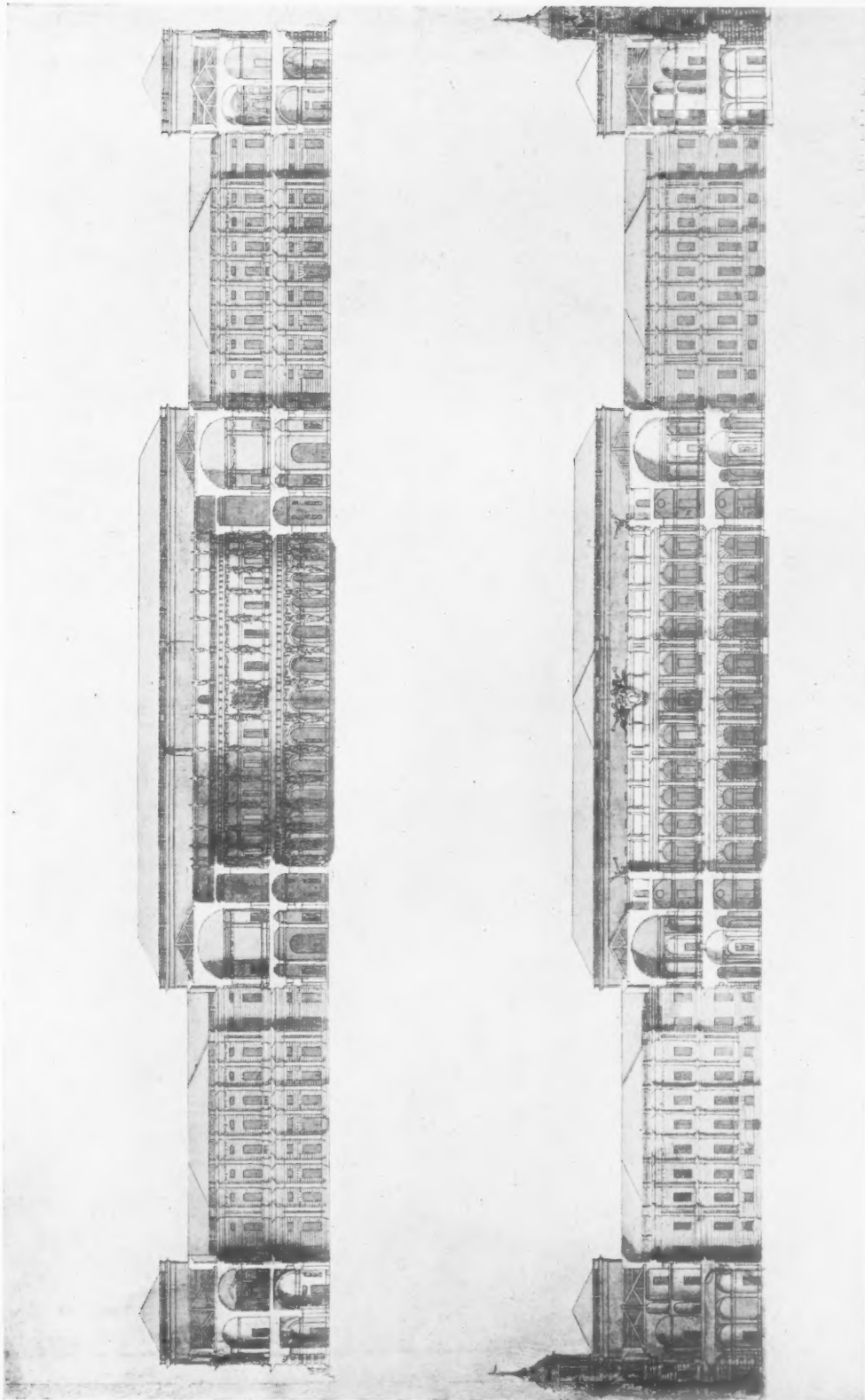


FIG. 8.—SECTIONS RELATING TO THE PLAN, FIG. 6  
(*Woroster College Collection II, 5*)

Note: These were utilised by Kent. The Banqueting House is shown to the left of the lower section

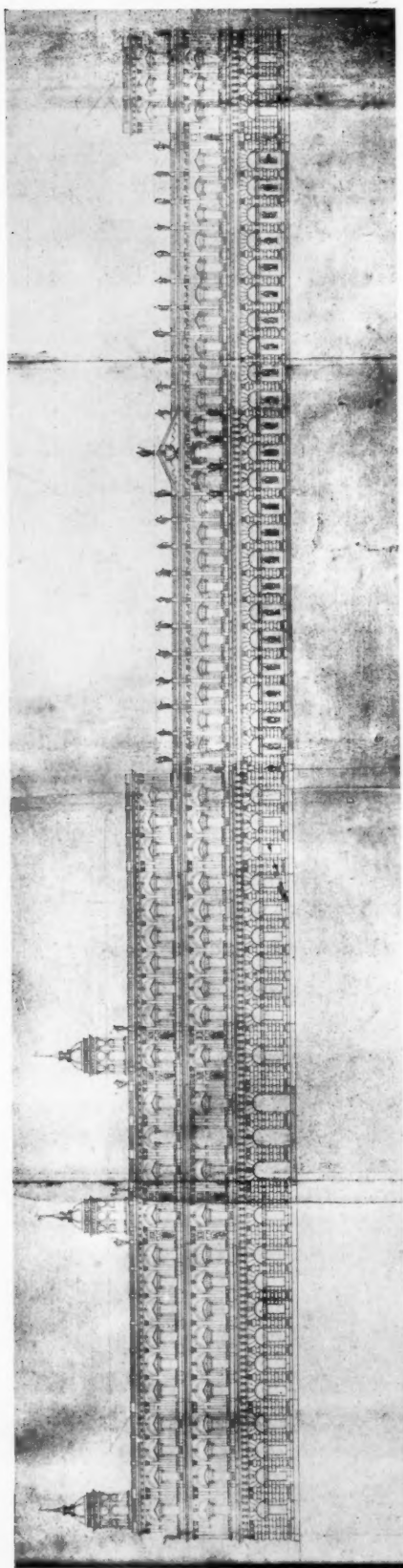


FIG. 11.—SOUTH ELEVATION OF AN ALTERNATIVE DESIGN  
(*Worcester College Collection III. 6*)

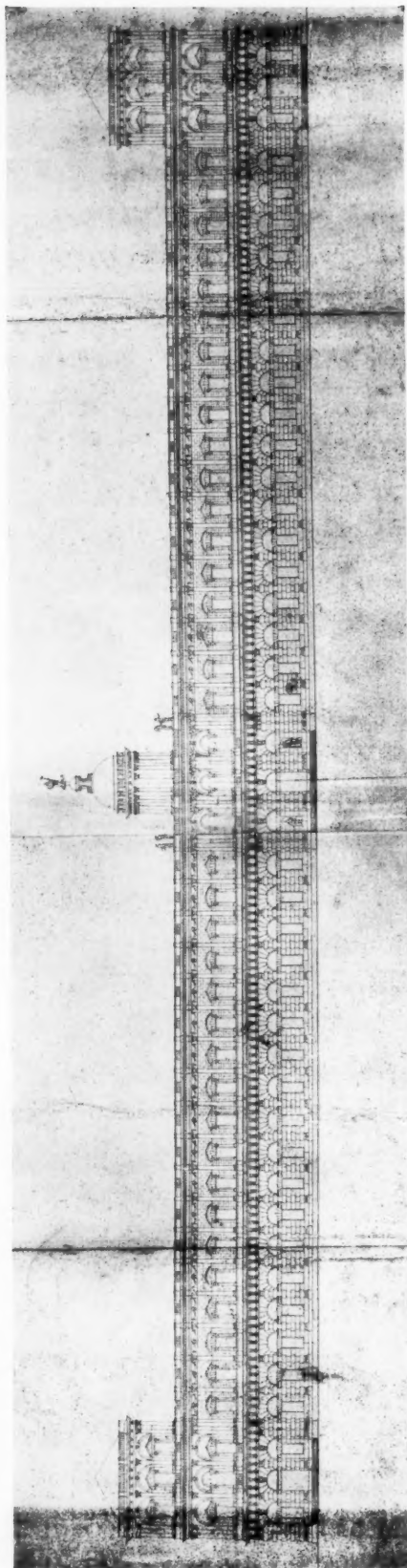


FIG. 12.—EAST ELEVATION OF THE SAME DESIGN AS FIG. 11  
(*Worcester College Collection III. 5*)

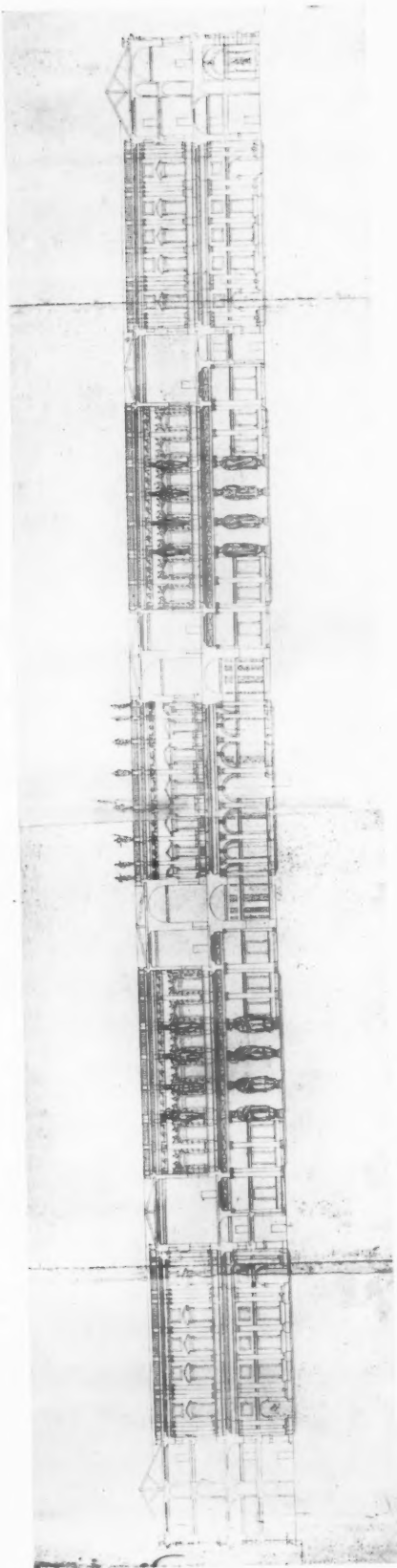


FIG. 13.—SECTION OF THE SAME DESIGN AS FIGS. 11 & 12  
(*Worcester College Collection III. 8*)

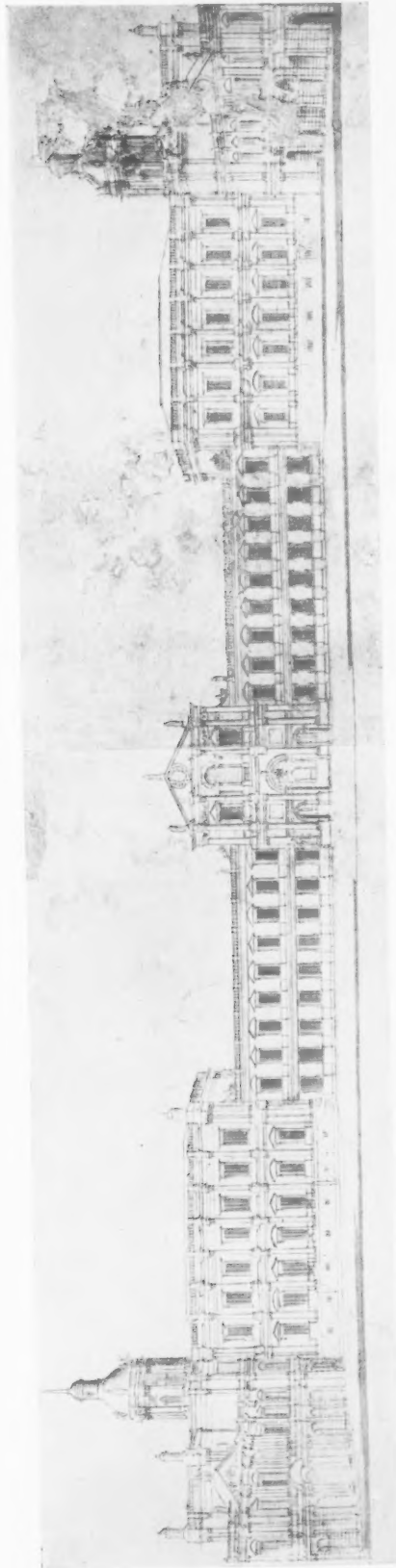


FIG. 15.—WEST ELEVATION OF THE PLAN SHOWN BY FIG. 14  
(*British Museum Collection*)

Note: Campbell modified this considerably in his reproduction



## THE WHITEHALL PALACE DRAWINGS

shown in Figs. 6, 7, and 9, and a detail to a larger scale in Fig. 8.

It must be borne in mind that there is a set of three plans at Worcester College and a set of two at Chatsworth for the same scheme (Kent's). The two sets of plans correspond almost accurately as to disposition, but the Chatsworth set is considerably larger, for whereas the Worcester College set shows the building as 1,160 ft. by 860 ft. overall, the Chatsworth plans are figured 1,280 ft. by 950 ft. The total area of the first would be 23 acres and of the last 28 acres. The

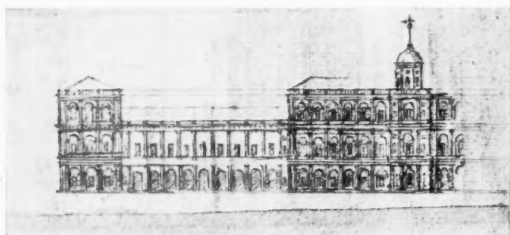


FIG. 10.—PRELIMINARY SKETCH FOR HALF THE WEST ELEVATION OF FIG. 7, BY JOHN WEBB  
(Chatsworth Collection 80, reverse)

elevations at Worcester College agree (although not within a few feet) with the plans there; but there are no elevations which correspond with the extended dimensions of the Chatsworth plans. In the one small particular wherein the plans differ

Kent has followed the Chatsworth plan, otherwise he has practically reproduced the first set at Worcester College. Among the Chatsworth drawings (No. 80, reverse) there is a small preliminary study for half of one of the elevations (Fig. 10).

The second set at Worcester College, although resembling the first in its details, is very differently treated. The west elevations of the two schemes are practically alike, but in the set which we may call Kent's each front is symmetrical, having a three-storey block in the centre and a three-storey pavilion at each end, the connecting blocks being of two storeys. In the other scheme only the west front is treated thus: the two sides, north and south (Fig. 11), are half of three storeys and half of two; the fourth, or east, front is of two storeys only (Fig. 12). The difference is very obvious, and the effect of the first scheme, with its rhythmical changes of height, would be far superior to that of the second, where one half of the building is of three storeys and the other of two.

The first scheme, as already indicated, has its plans fully developed. The second has no plan, but the plan can be partly conjectured from the sections (Fig. 13), and it must have been widely different from that of the first. There can be no doubt that these are two entirely distinct designs.

None of the drawings in the second scheme

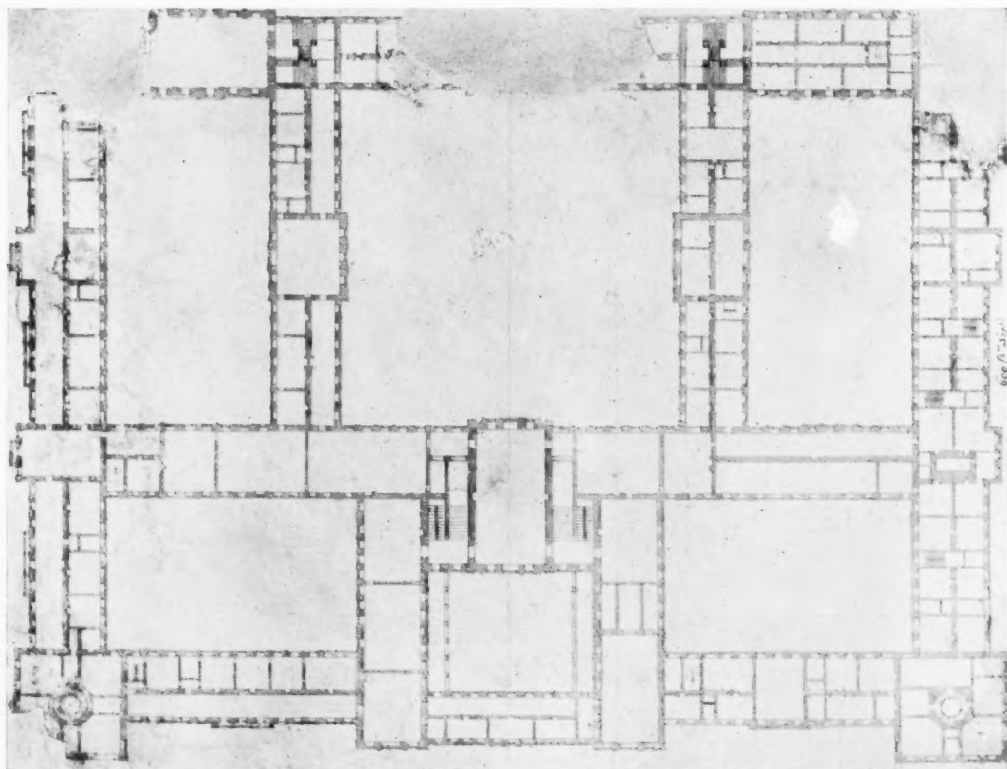


FIG. 14.—PLAN OF THE DESIGN UTILISED BY CAMPBELL IN "VITRUVIUS BRITANNICUS"  
(British Museum Collection)

Note: The east (or river) front is at the bottom. The Banqueting House is to the left of the west front



show the Banqueting House, but it may conceivably be situated in one of the internal wings of which no elevation is given.

All the drawings are highly finished, especially those of the second scheme; and if care in draughtsmanship, the manner in which the drawings are displayed on the paper, and their general get-up are to be a criterion, we can only conclude that these two schemes were considered the most important of the whole series. They were the "show" drawings.

But which of the two sets was originally considered the best there is nothing to determine. By the time Kent came on the scene the question was practically settled, because one set had its plans and the other had not. There is no reason to suppose that Kent had any knowledge to guide him, other than what the drawings themselves afforded.

So much for the two sets at Worcester College.

The third set is that at the British Museum, which was published, rather inaccurately, by Campbell.

This has little in common with those at Worcester College beyond a certain similarity of detail. The plan (Fig. 14) is different (there is no round court, among other things), and the treatment of the elevations is different (Fig. 15). The whole design is much smaller, as already mentioned: its overall dimensions are 700 ft. by 600 ft., giving a total area of  $9\frac{1}{2}$  acres.

The Mr. William Emmett who is responsible for bringing these drawings before the public was an architect who lived in the early years of the eighteenth century. Their descent from him to the British Museum is established; but it is not known whence he procured them. He attributes them very positively to Inigo Jones, and definitely gives their date as 1639. His authority for these statements has not been ascertained, and, in view of the fresh evidence, may perhaps be questioned.

The draughtsmanship is neat, but not so finished

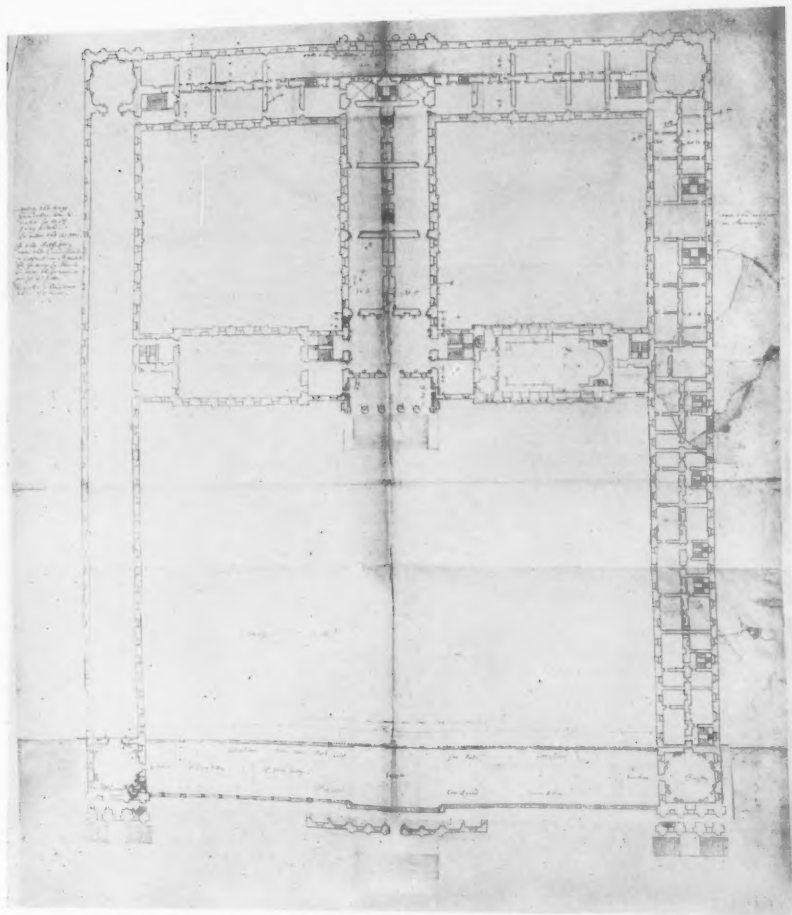


FIG. 19: GROUND-FLOOR PLAN, CHATSWORTH A. SCHEME, BY WEBB  
(Chatsworth Collection 49)

Note: The Banqueting House is to the left of the central wing. See Catalogue for transcript of notes.

as that of the Worcester College sets. In general appearance they are far inferior; at the same time they must not be thought of as sketches; so far as they go they are a carefully finished set.

The fourth set is that by John Webb—his "taken" set (Figs. 16, 17, and 18). It has already been shown that this set was designed by him for Charles I, and that it must have been submitted to Charles II and "taken" by him. Confirmatory evidence that the idea of building a great palace at Whitehall was alive in Charles II's time is afforded by the date already referred to on a block plan at Chatsworth (No. 48), "Oct. 17th, 1661" (Fig. 4). It would seem that Charles, in the first flush of his triumphant return, revived the idea of building a new palace; but presumably he found, like his father before him, that it was one thing to devise a scheme on paper and another to face the cost of carrying it out.

Webb's scheme is neatly drawn, but the drawings are not "show" drawings like those at Worcester College; they are rather a practical set, suitable to submit for the royal consideration. In size the design is somewhat smaller than that

# THE WHITEHALL PALACE DRAWINGS

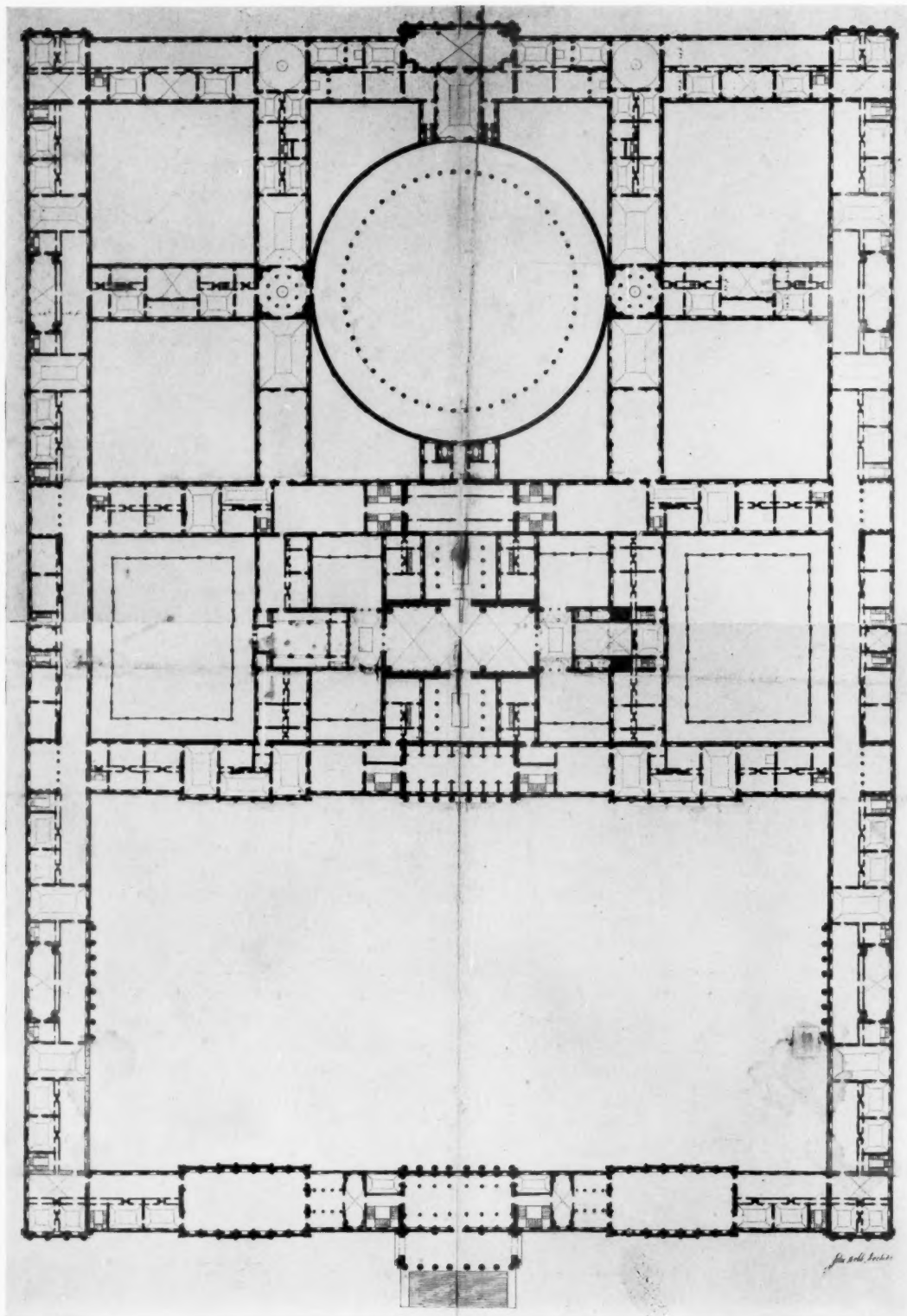


FIG. 16.—GROUND-FLOOR PLAN OF ANOTHER DESIGN, SIGNED BY JOHN WEBB  
(Worcester College Collection II. 12)

Note: The east (or river) front is at the bottom. The Banqueting House is to the left on this front

## THE WHITEHALL PALACE DRAWINGS

published by Kent, being 1,100 ft. by 800 ft. overall, producing an area of  $21\frac{1}{4}$  acres. It retains the large circular court, which is absent in Campbell's.

These four sets stand out in importance because Kent published one, and it and its fellow set at Worcester College are elaborately finished; the third was published by Campbell, and the fourth was "taken" by Charles II.

The remaining three sets must by no means be overlooked. Their consideration may, indeed, lead to a revision of the accepted ideas as to the drawings generally.

One of them (Chatsworth A) consists of a ground plan; a most interesting block plan, showing how the building was to be placed in relation to the old existing buildings; and a series of eight

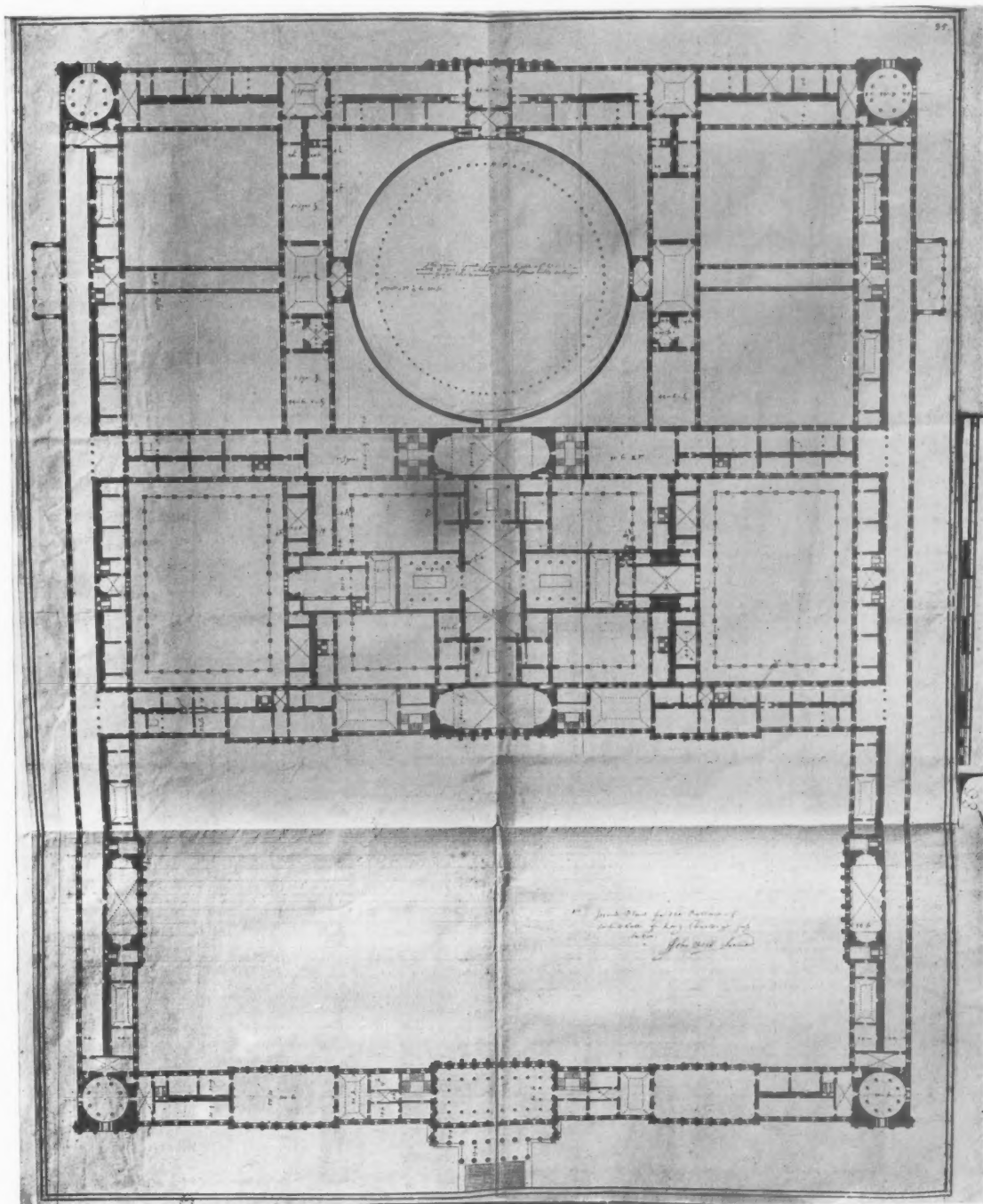


FIG. 17.—ANOTHER (AND DIFFERENT) GROUND-FLOOR PLAN FOR THE SAME SCHEME AS THAT SHOWN BY FIG. 16, SIGNED BY JOHN WEBB  
(Chatsworth Collection 66)

Note: See the Catalogue, at end, for transcript of Webb's notes

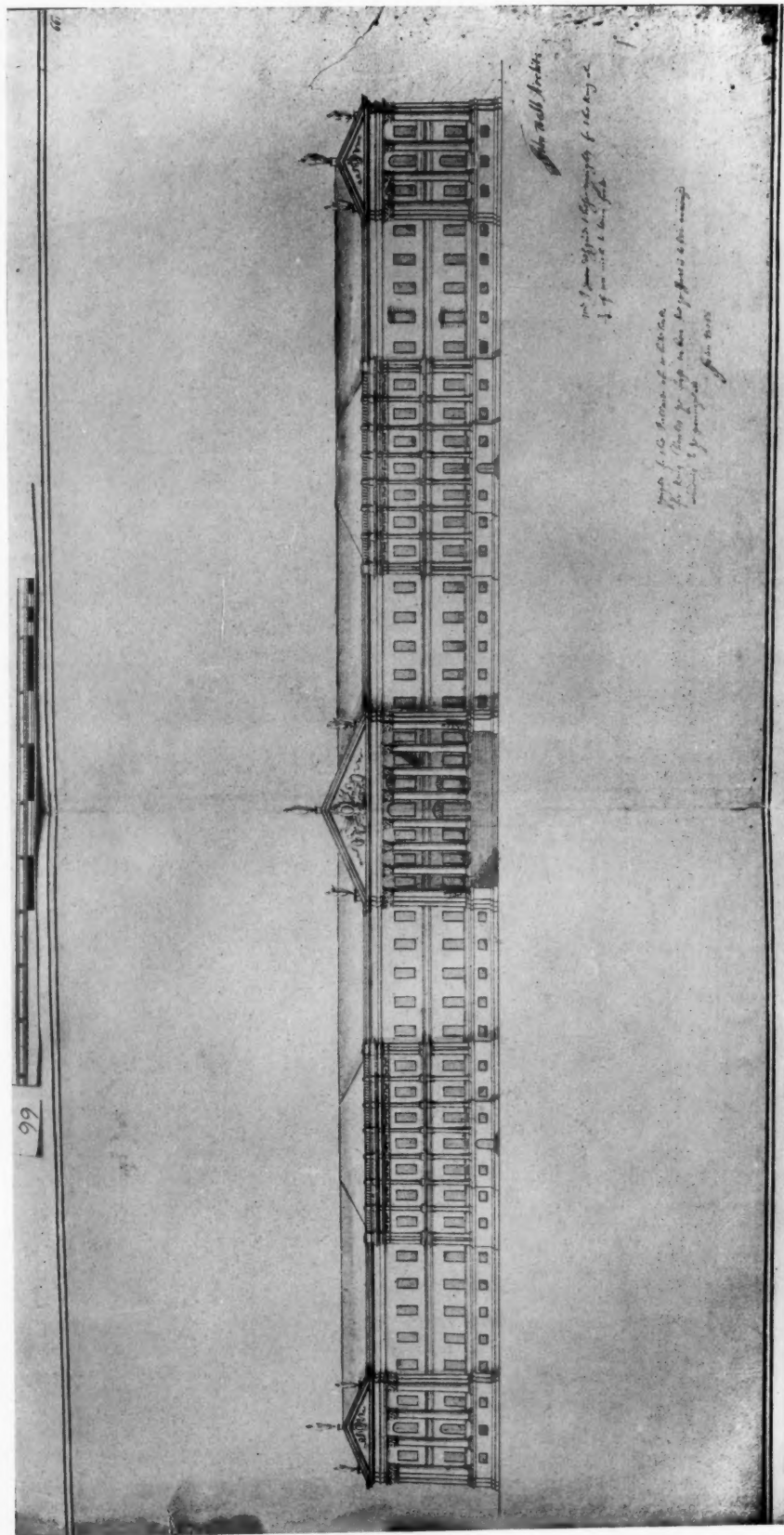


FIG. 18.—ELEVATION AGREEING WITH PLAN FIG. 16, SIGNED BY JOHN WEBB  
(Chatsworth Collection 66)

Note : See the Catalogue, at end, for transcript of Webb's notes



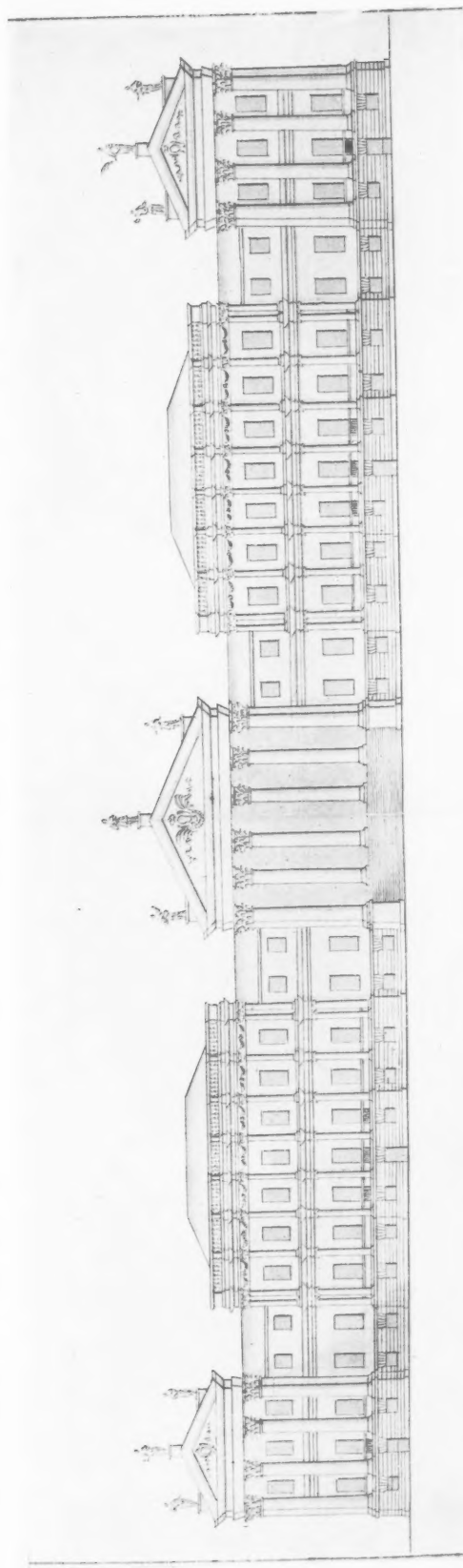


FIG. 20.—ONE OF THE ELEVATIONS OF CHATSWORTH A. SCHEME, BY WEBB  
(*Chatsworth Collection 65*)

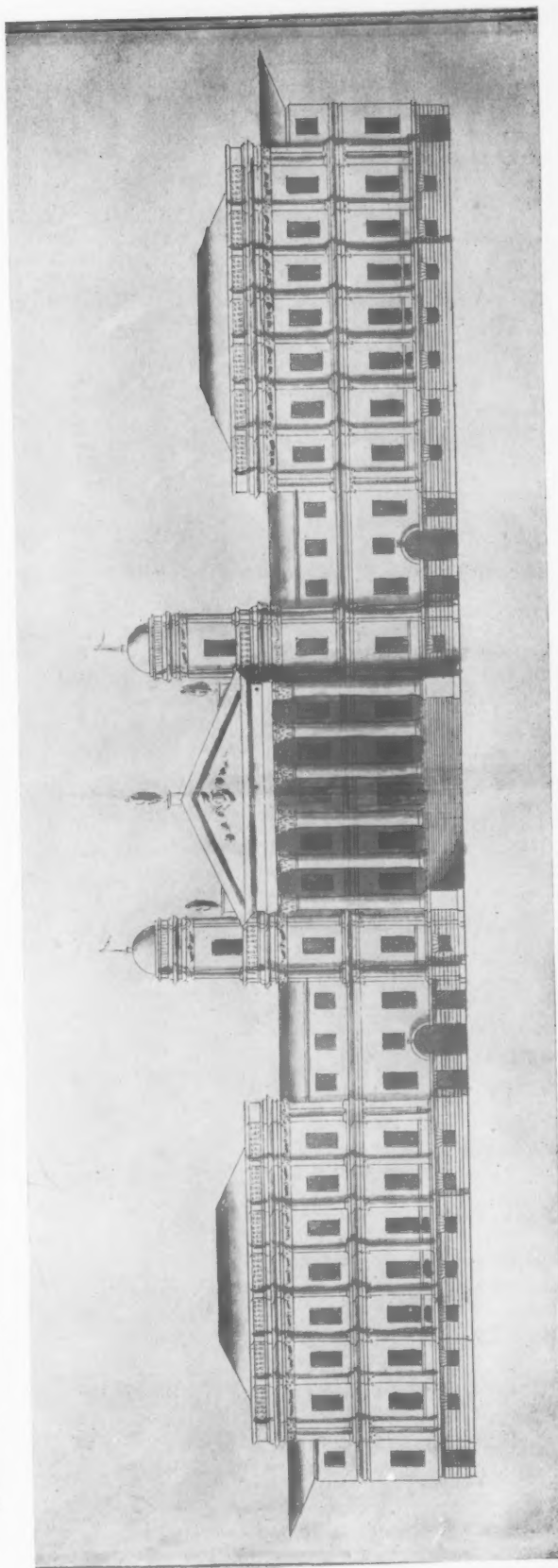


FIG. 21.—ANOTHER OF THE ELEVATIONS OF CHATSWORTH A. SCHEME, BY WEBB  
(*Chatsworth Collection 63*)



## THE WHITEHALL PALACE DRAWINGS

different elevations of one façade, evidently alternative renderings of the same idea, but differing curiously in their total length, and, moreover, merging into the elevation of Webb's "taken" set. The overall dimensions of the plan are 696 ft. by 564 ft., somewhat less than those of the Campbell set. The plan and two of the elevations are shown in Figs. 19, 20, and 21.

In connection with the block plan (Fig. 22) it should be observed that there was an ancient thoroughfare from Charing Cross to Westminster passing among the buildings of the old palace. Its site corresponded with the west side of the present Whitehall.

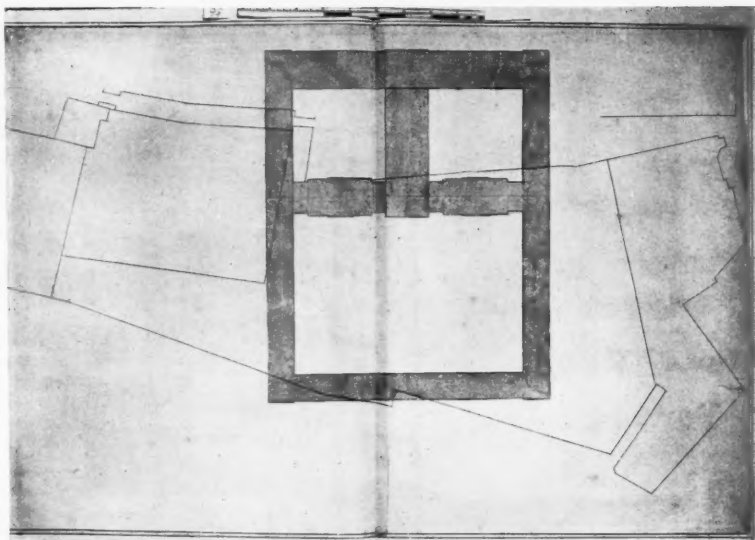


FIG. 22.—BLOCK PLAN OF THE CHATSWORTH A. SCHEME  
(Chatsworth Collection 56)

Note: The outline of the old buildings is shown by the single lines. The clear space below the lowest of these is the river

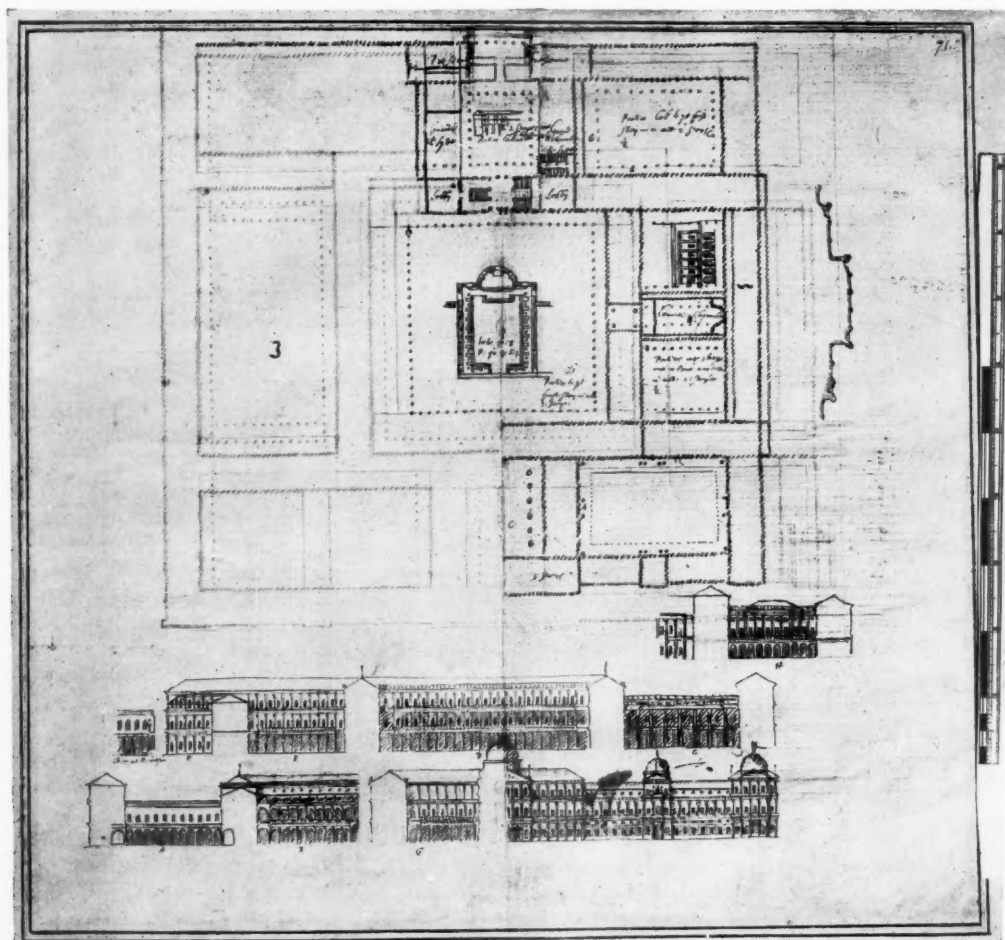


FIG. 23.—PRELIMINARY SKETCHES FOR THE GROUND-FLOOR PLAN AND ELEVATIONS OF THE CHATSWORTH B. SCHEME, BY WEBB  
(Chatsworth Collection 71)

## THE WHITEHALL PALACE DRAWINGS

It went along the front of the principal buildings of the old palace, and then passed under Holbein's gateway into a street called "The Street," then under another gateway, called "The King's," and so into King Street, Westminster. This thoroughfare was apparently not a public road, inasmuch as most of the designs for the new palace extend across it into the park. It was not actually to be covered by buildings, but by one of the courts; and, although foot passengers might, in some of the schemes, have been able to follow it, wheeled vehicles would have been prevented either by flights of steps or by the absence of any sufficient archways. The plan published by Campbell is the only one which respects this ancient route; all the others ignore it.

The block plan is of value, again, because it locates the position of the palace in relation to the Banqueting House, which, of course, was then, as now, an existing fixed point. In this scheme, as indeed in all the others, the bulk of the

buildings, taken from south to north, were to lie between the Banqueting House and Charing Cross, not on the Westminster side. Confusion has arisen in regard to Kent's plan in this connection, but a reference to the original shows that Kent reversed it in his engraving, so that the north became south, and the south north.

The smaller half of Kent's plan, from west to east, was to lie between the Banqueting House and the river, of which it fell considerably short. The plan now under consideration would have projected slightly on to the foreshore, which was very wide in those days. But the plan which we call Campbell's would have thrust itself 150 ft. out on to the foreshore and the river. The angle at which the building would have lain with the river, determined by the position of the Banqueting House, would have been awkward, and could never have been otherwise than ugly, whether looking up or down stream, even if we assume that a riverside terrace was intended, an arrangement which Müller in his perspective view (founded

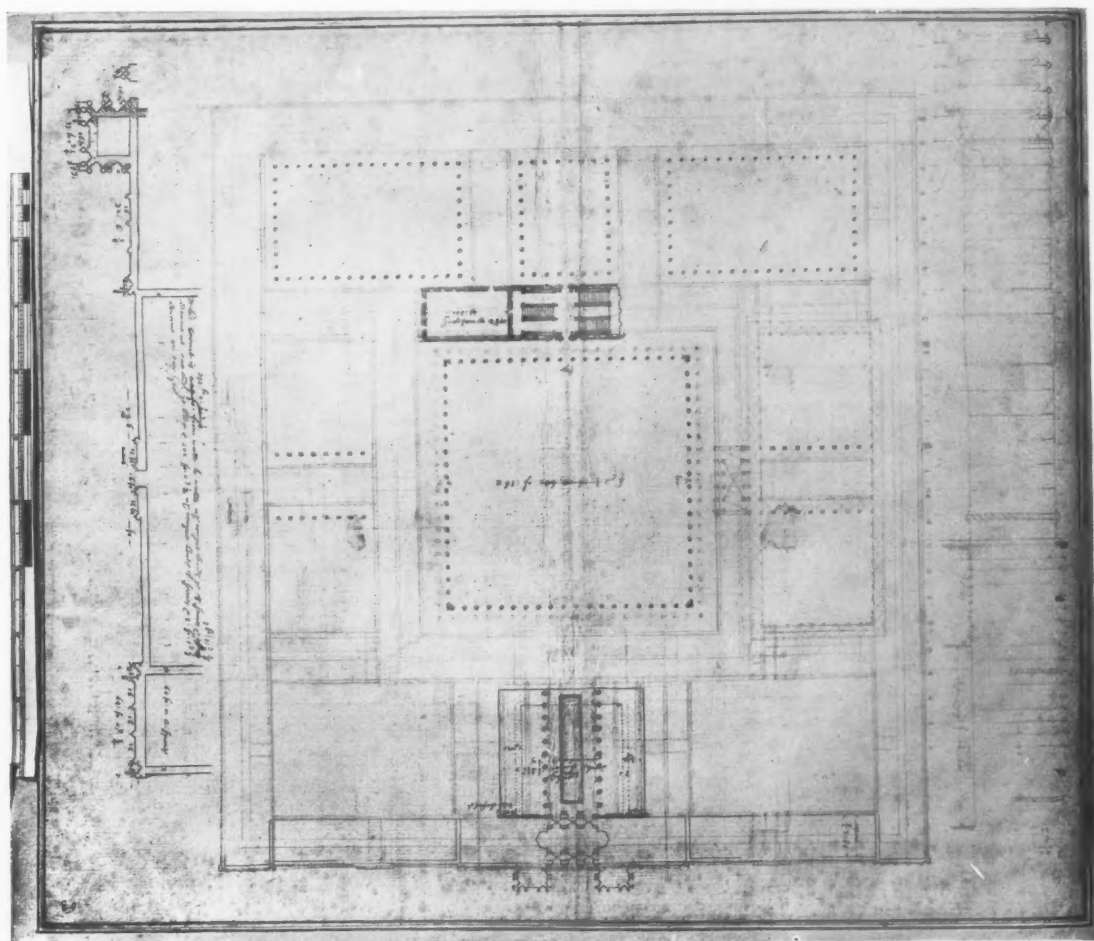


FIG. 21.—ANOTHER PRELIMINARY PLAN FOR THE CHATSWORTH B. SCHEME, BY WEBB  
(Chatsworth Collection 68)

Note: This is a development of the plan shown by Fig. 23. See Catalogue for transcript of Notes. To the left of the plan is a development of one-half of the bottom front

# THE WHITEHALL PALACE DRAWINGS

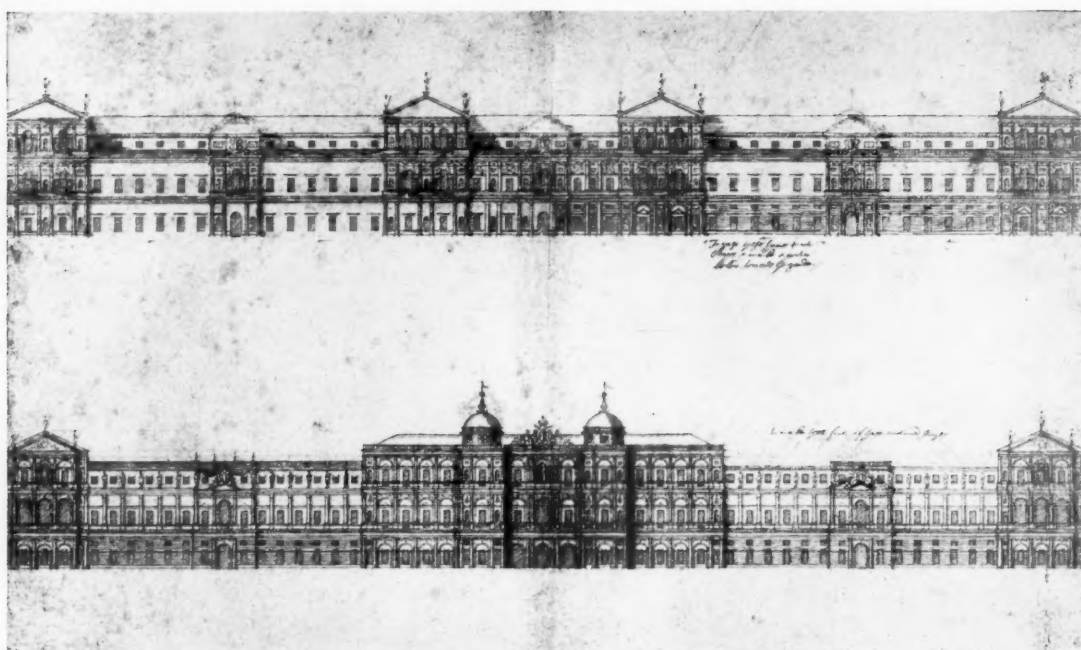


FIG. 26.—TWO ELEVATIONS: THE LOWER APPLIES TO THE CHATSWORTH B. SCHEME, THE UPPER TO THE CHATSWORTH C. SCHEME, BY WEBB  
(Worcester College Collection, II. 7)

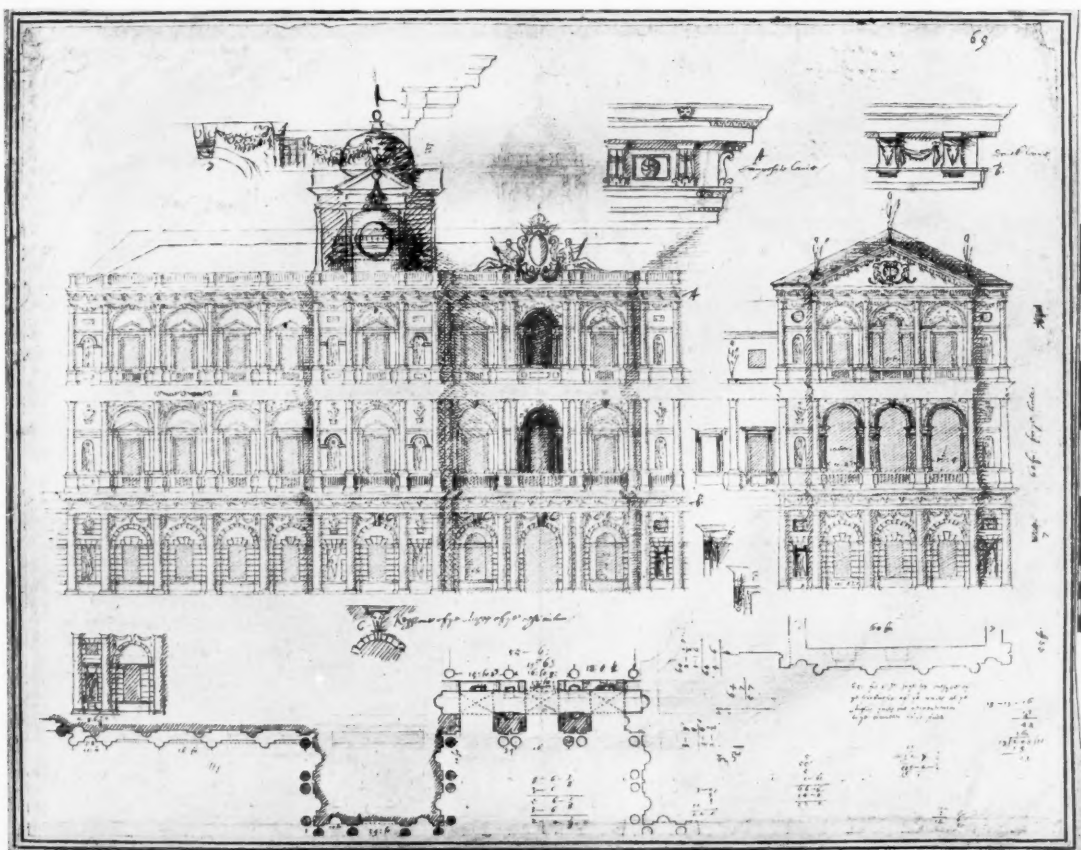


FIG. 25.—SKETCH ELEVATIONS, TO A LARGER SCALE, OF PARTS OF THE FRONT AT THE BOTTOM OF THE PLAN SHOWN BY FIG. 24, BY WEBB  
(Chatsworth Collection 69)

Note: For the whole elevation see Fig. 26

on Kent's illustrations) took for granted.

Perhaps it was the consideration of this awkward alignment which led Webb, in his "taken" scheme, to place the whole of his buildings on the park side of the Banqueting House, and also led him to suggest the arrangement shown on the block plan, No. 48 Chatsworth, where the Banqueting House appears on the side of the palace instead of on the front (Fig. 4).

The consideration of the first of the three minor schemes has involved more time and space than was bestowed upon the major schemes, owing to the questions arising out of the block plan; the other two can be dealt with more summarily.

The second of the minor schemes (Chatsworth B) comprises five drawings, all except one rather roughly sketched, of plans, elevations, and studies for the principal staircase. There are two plans, one very sketchy, accompanied by sketchy elevations (Fig. 23); the other rather more carefully worked out, with subsidiary portions further elaborated (Fig. 24). One sheet of elevations (Fig. 25) appears to be the preliminary sketches which are more carefully drawn on the other sheet (Fig. 26). The overall dimensions of the principal plan work out at 926 ft. by 863 ft. 6 in. The studies for the principal stairs are shown in Fig. 27.

The third and last set (Chatsworth C) comprises twelve drawings (of which a few are shown in Figs. 28-32), also to be classed as rather rough studies of plans, elevations, and various special features, such as vestibules, loggie, arcades, and so forth. The details of this scheme, although rough, have been more thoroughly worked out than those of any other. The overall dimensions are 1,050 ft. by 928 ft. A noteworthy point about these last two sets is that the Banqueting House cannot be identified on either of them.

The problem offered by the whole mass of drawings is by no means simple; but certain conclusions emerge which I think are sound.

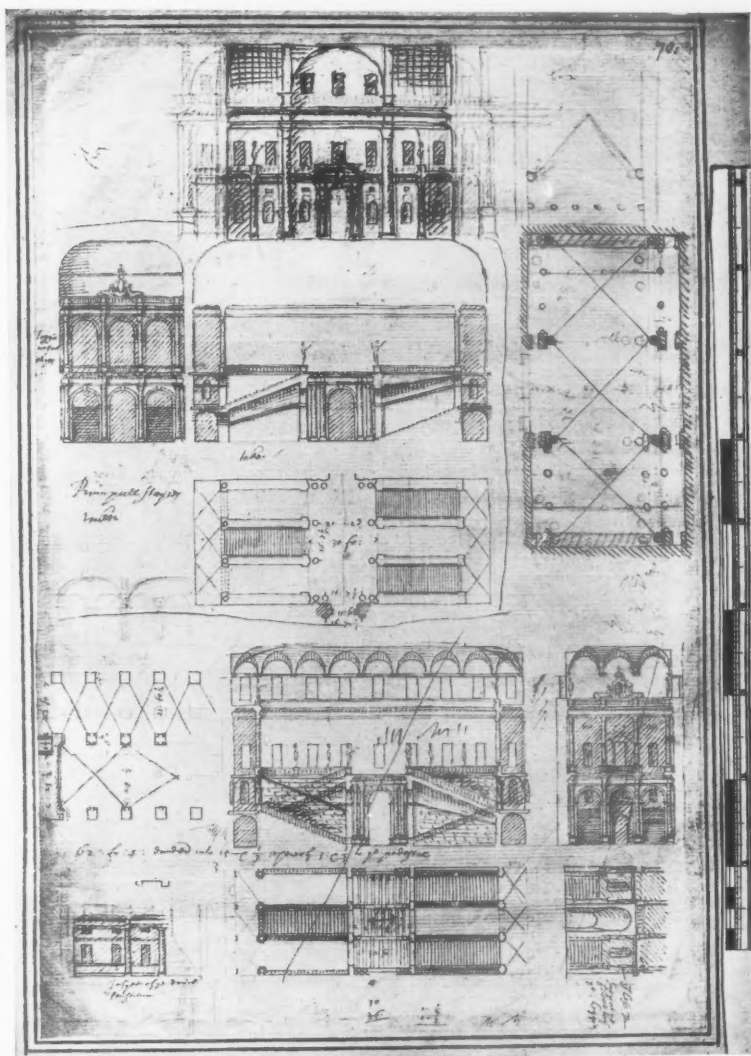


FIG. 27.—STUDY FOR THE "PRINCIPALL STAYRES"  
SHOWN ON THE PLANS, FIGS. 23 & 24, BY WEBB  
(Chatsworth Collection 70)

The first is that the large schemes were devised after the Banqueting House had been built; and were nearly all designed to include it.

Another is that the idea of building a palace, which had been abandoned by Charles I, was revived by Charles II.

A third is that the hand of Inigo Jones does not appear in any of the larger schemes. It does appear in the drawings of the Banqueting House, and possibly in one other (Chatsworth No. 67), which shows the Banqueting House as supplemented by a large building with courts.

A fourth is that John Webb developed four out of the seven sets, if not the whole seven.

A fifth is that owing to the similarity of detail in the whole of the drawings, they must all have sprung from the same source of inspiration.

And a sixth is that the two sets at Worcester



## THE WHITEHALL PALACE DRAWINGS

College, of which Kent published one, are the most carefully finished and must have been considered of the greatest importance.

It is possible that every person who studies the drawings may have his own theory of their true relationship. Perhaps it is futile to suggest any theory at all, so many are the difficulties which have to be reconciled. But I will venture to suggest one which seems to fit the circumstances with fair accuracy. It is that the two roughly designed schemes, Chatsworth B and C, neither of which definitely shows the Banqueting House, are the preliminary sketches from which the two Worcester College sets were elaborated. The two sets are intimately connected with each other, and it is almost certain that set C is an

improved version of set B. On set C appears the circular court. In both sets there is a central square court with smaller courts attached. By clearing away this collection of central courts we get practically the same disposition as we find on the Worcester College plans. The development from the rough idea to the finished is consistent and plausible.

The stages in the development would be these:

1. The plan (Fig. 23), a rough preliminary sketch.
  2. The plan (Fig. 24).
  3. The plan (Fig. 28) with a circular court.
- By clearing away the central courts we get
4. The plan (Fig. 6), which was utilised by Kent.

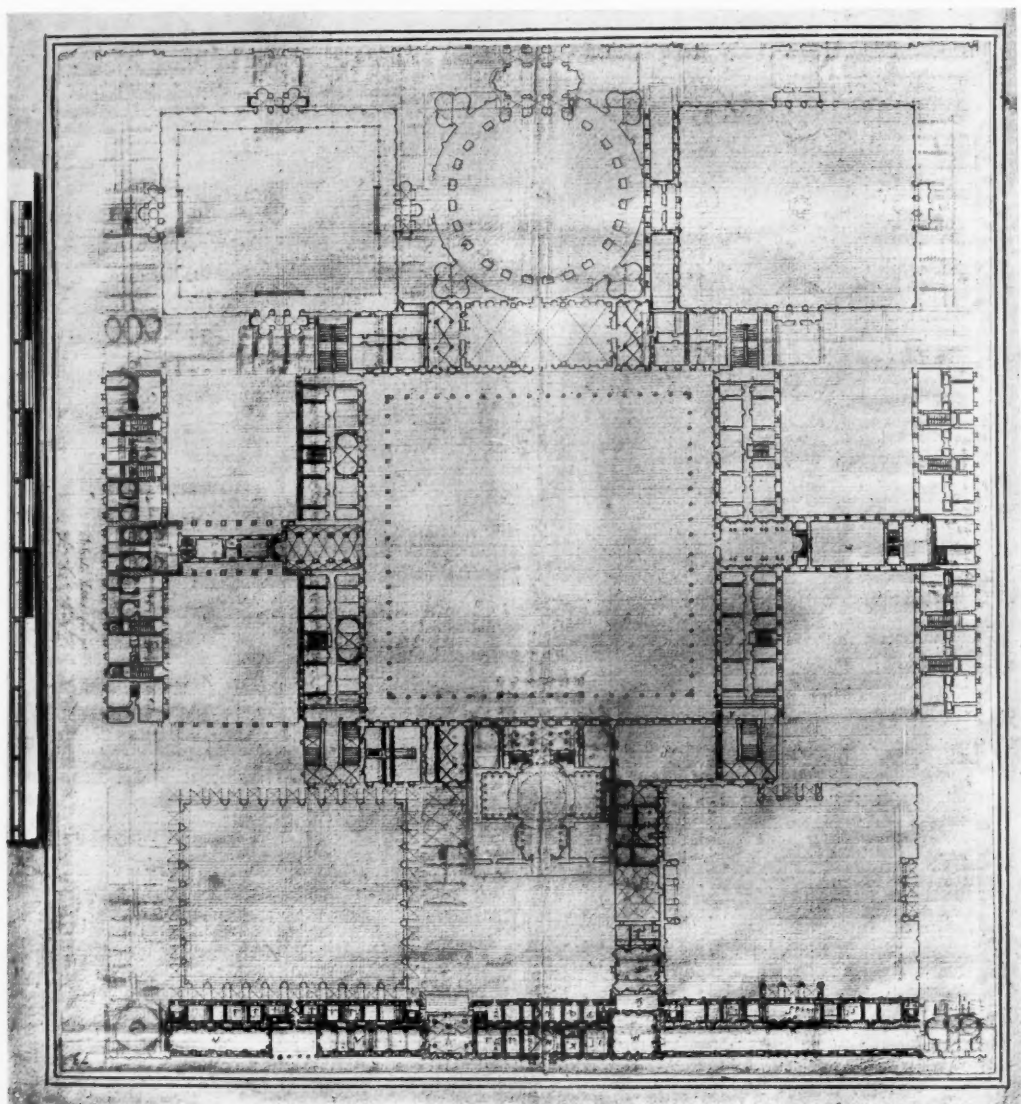


FIG. 28.—GROUND-FLOOR PLAN, PARTLY INKED IN, OF CHATSWORTH C. SCHEME, BY WEBB  
(Chatsworth Collection 73)

Note: This is a further development of the Chatsworth B. scheme. See the introduction of the circular court.  
The elevation of the bottom front is shown in Fig. 26



The absence of the Banqueting House from the two preliminary sets might be explained by supposing that the first idea was to place the new palace on a site other than that of the old palace, and so not to take the Banqueting House into consideration, but that on second thoughts it was decided to simplify the plan and to include the Banqueting House.

This theory would make Webb and not Jones the main factor in the designs; for the two preliminary sets (Chatsworth B and C) were elaborately worked out by Webb, and the process of elaboration by him can plainly be followed. It is true that Jones may have been at the back of Webb as the controlling spirit, but it is curious that there is not a single drawing by Jones among those for the large schemes, not the trace of even any rough sketch to guide his assistant.

If this theory is correct, we account for four of the seven schemes, two preliminary, and two perfected, namely, the two at Worcester College.

Then there is John Webb's "taken" scheme, which is not only of a size approaching them, but which includes the circular court, and may be regarded as a revised version of them.

Then there is the British Museum design (Campbell's) attributed to Inigo Jones by William Emmett, and with the date of 1639 connected with it. This is noticeably smaller in extent and has no circular court.

Lastly there is the other set designed by Webb (Chatsworth A), also smaller in extent, approximating in size to the British Museum set, and roughly resembling it in the disposition of the plan, including the omission of the circular court.

It must be borne in mind that the elevation of Webb's "taken" set merges into the series in his Chatsworth A set, a fact which establishes a close connection between them; and it must also be remembered that the style of these elevations

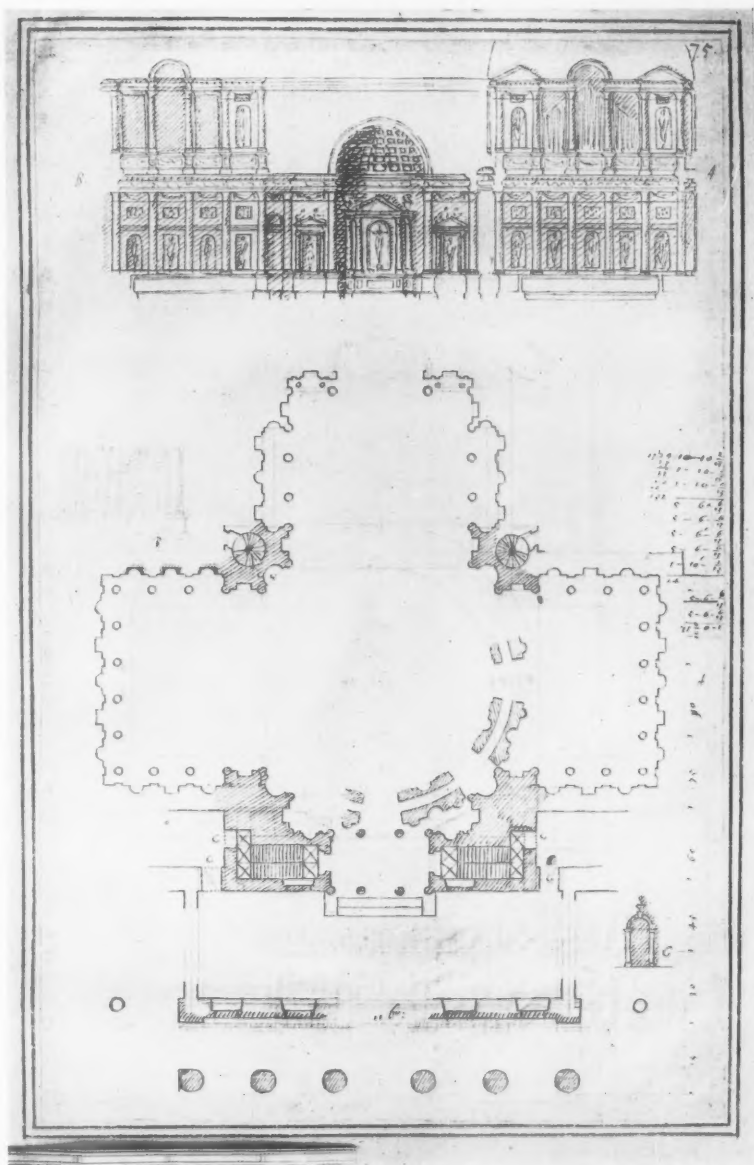


FIG. 29.—PLAN AND SECTION OF THE CHAPEL OR HALL ON THE PLAN SHOWN IN FIG. 28 (ON THE LOWER SIDE OF THE CENTRAL COURT) BY WEBB  
(Chatsworth Collection 75)

differs in some respects from that of the Worcester College series.

I had got thus far in dealing with the subject when the very interesting and important piece of evidence, already alluded to, came to hand.

Very shortly after the return of Charles II, probably in June 1660, Webb made an application for the position of Surveyor of His Majesty's Works, which had been, or was about to be, given to Mr. John Denham, afterwards Sir John. He submitted a petition, with a brief of his case annexed, which has been cursorily mentioned by one or two biographers of Jones, when casually referring to Webb, who has hitherto shone merely

## THE WHITEHALL PALACE DRAWINGS

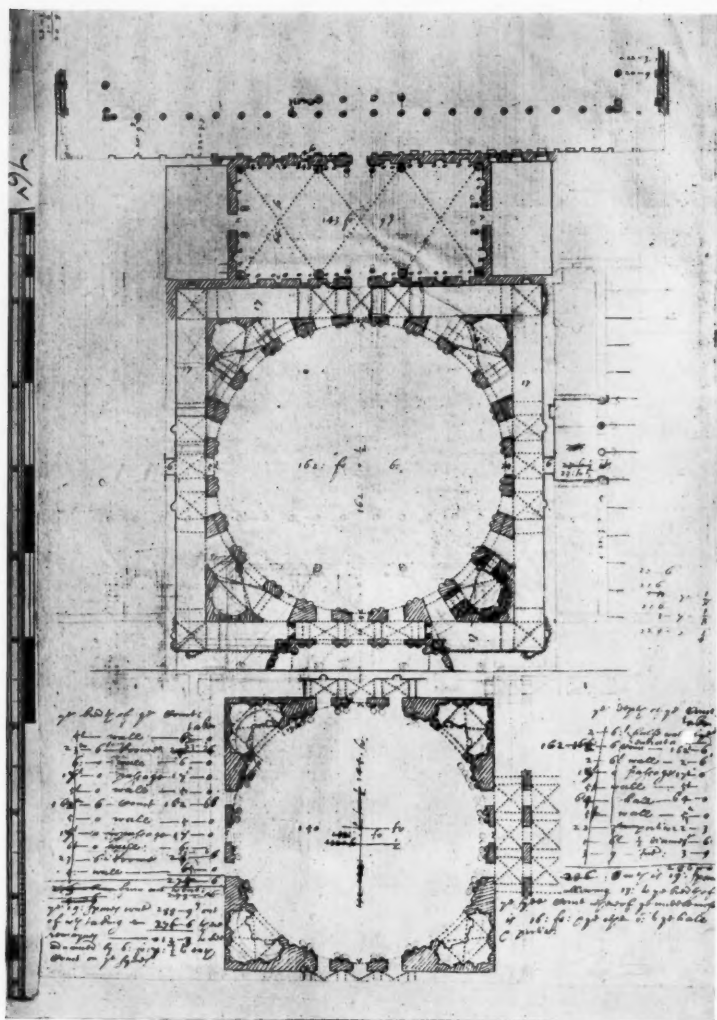


FIG. 30.—TWO STUDIES FOR A CIRCULAR COURT, BY WEBB  
(Chatsworth Collection 76, reverse)

Note: These apparently are alternatives for the circular court on the plan shown by Fig. 28

by reflection from the glory of his master. A précis of the petition and brief is given in the Calendar of State Papers, but it seemed worth while to get a full transcript of the original documents,\* with the result that the brief was found to contain a statement hitherto unnoticed. In the petition itself Webb prays Charles II to "settle upon him the Surveyor's office of yo<sup>r</sup> Ma<sup>ties</sup> works, whereunto yo<sup>r</sup> Royall Father assigned him, and to that end only ordered his Education." He also states that "he was by Mr. Jones, upon his leaving his house at the beginning of the late unhappy wars appointed his Deputy to execute the said place in his absence." The brief is too long to give in its entirety; the first two paragraphs chiefly affect our present inquiry.

A Briefe of Mr. Webb's case (June 1660?). That hee was brought up by his Uncle Mr. Inigo Jones upon his late Majestyes comand in the study of Architecture, as well that

\* State Papers, Domestic, Charles II., Vol. 5: 74, 74, 1.

wh<sup>ch</sup> relates to building as for Masques Tryumphs and the like.

That he was Mr. Jones Deputy and in actuall possession of the office upon his leaving London, and attended his Ma<sup>ties</sup> in that Capacity at Hampton Courte and in ye Isle of Wight, where he received his Ma<sup>ties</sup> comand to designe a Pallace for Whitehall, wh<sup>ch</sup> he did untill his Ma<sup>ties</sup> unfortunate calamity caused him to desist.

In view of this statement, supported by the testimony of the drawings, it seems clear that the preparation of the designs for the palace was not undertaken until late in the reign of Charles I, when he was already in the hands of the Parliament; and that it was Webb, acting (in the absence of Inigo Jones) as Deputy-Surveyor of the King's Works, who prepared the whole series.

This is a surprising conclusion to reach. It traverses the opinion universally held since the beginning of the eighteenth century: but that opinion was formed on an inadequate study of the drawings, and it has been repeated ever since without a thorough first-hand investigation of the evidence. It is a conclusion even more surprising than that which resulted from an examination of other drawings of Webb's, namely, that nearly all the designs published by Kent as those of Inigo Jones were in reality Webb's; and that the Charles I

block at Greenwich, always ascribed to Jones, was likewise the design of Webb.\*

Here we may well leave the matter for the present. If any one desires to pursue it for himself he will before long be able to examine a complete set of Webb's drawings—both his own and those of Inigo Jones—at the Library of the Royal Institute of British Architects, together with an annotated catalogue.

[I have to acknowledge the kindness of the Provost and Fellows of Worcester College, Oxford, for allowing their drawings to be photographed, and also the kindness of the Duke of Devonshire for giving permission for the Chatsworth drawings to be reproduced. I have also to thank Mr. J. P. Maine, librarian at Chatsworth, Mr. Lawrence Binyon of the British Museum, and Mr. Herbert Batsford, for valuable assistance.]

\* See the "Journal of the Royal Institute of British Architects": Third series, Vol. xviii, No. 10.

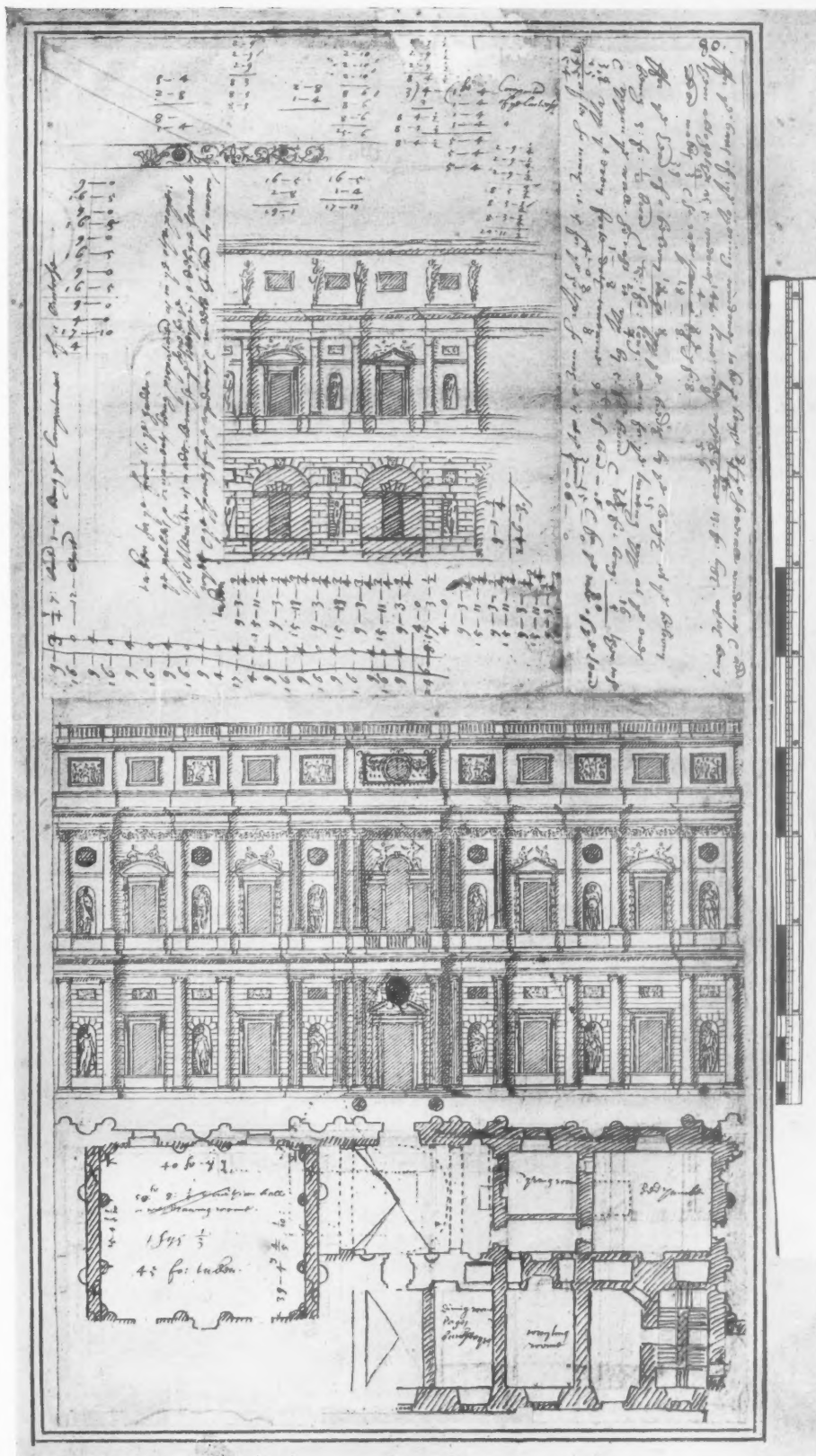


FIG. 31.—STUDIES FOR ALTERNATIVE TREATMENT OF PARTS OF CHATSWORTH C. SCHEME, BY WEBB  
(Chatsworth Collection 80)

Note: The lower elevation and plan show an alternative treatment of the centre of the bottom front of the plan shown by Fig. 28.  
The upper elevation is the carrying out of the note on the upper elevation of Fig. 26. See Catalogue, at end



# THE WHITEHALL PALACE DRAWINGS

CATALOGUE OF THE DRAWINGS COMPRISED IN THE SEVEN SCHEMES FOR THE PALACE

I.—The scheme published by Kent in his "Designs of Inigo Jones," 1727.

1. Ground Plan, to a scale of 30 ft. to the inch. (*Chatsworth*, No. 86.)

2. Upper Plan, to same scale. (*Chatsworth*, No. 87.)

These plans are drawn to a larger scale than those at Worcester College, and the building is larger in dimensions. The overall dimensions are figured on the Upper Plan 1,280 ft. and 956 ft. There is a scale on the Upper Plan. The large court is 800 ft. by 400 ft.; the four corner courts 300 ft. by 200 ft.; the circular court 230 ft. in diameter.

3. Ground Plan, to a scale of 60 ft. to the inch. (*Worcester College, Oxford*, Series II. 1.)

4. Upper Plan, to same scale. (*Worc. Coll.* II. 2.)

5. Second-floor Plan, to same scale. (*Worc. Coll.* II. 3.)

The overall dimensions are 1,160 ft. by 860 ft., which are in about the same proportion as 1,280 by 956. The sizes of the courts are—

The large court 732 ft. by 370 ft. The four corner courts, 280 ft. by 180 ft. The circular court, 220 ft. in diameter. There are seven courts in all.

These plans and those at Chatsworth correspond in all particulars, except in the central lobby on each side of the square court. Kent has followed the Chatsworth plan in this respect.

The square court was to be on the east, or River Front; the circular court on the west, or Park Front. The Banqueting House is the large building with pillars, towards the south end of the east side of the large court. Kent's reproduction, reversed in engraving, shows it at the north end of the same range of buildings.

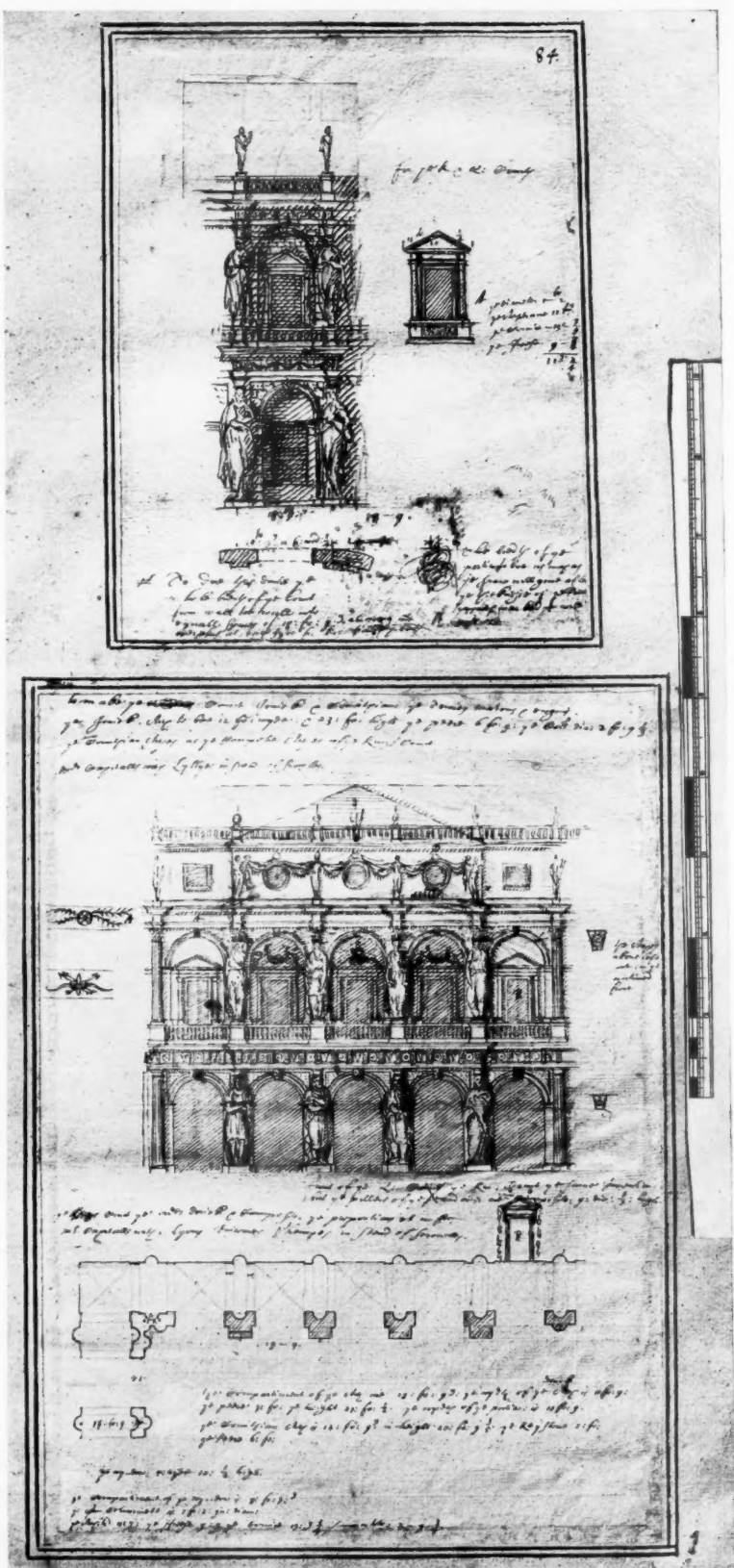


FIG. 32.—TWO SKETCHES FOR PARTS OF THE COURTS, BY WEBB (*Chatsworth Collection* 84)

Note the introduction of the "Persians" to serve as columns

## THE WHITEHALL PALACE DRAWINGS

6. West Elevation, Park Front. (*Worc. Coll. II. 4.*)
7. East Elevation, River Front. (*Worc. Coll. II. 4.*)

These two drawings are on one sheet. They agree with the Worcester College plans, not with those at Chatsworth. But the length of the façade scales 875 ft.

There is a small preliminary sketch of half one of these façades among the Chatsworth drawings (No. 80 reverse).

8. Elevation of one of the long fronts, South or North. (*Worc. Coll. III. 1.*)

There are arcades shown on the ground storey at each end of the front. On the ground plan there is an arcade only at one end. The length of the façade is 1,170 ft.

9. Longitudinal Section, showing the Internal Courts. (*Worc. Coll. III. 1.*)

The turrets at the ends of the fronts have been added on small applied pieces of paper. The diameter of the circular court is 220 ft.

10. Transverse Section, through the Circular Court. Looking east. (*Worc. Coll. II. 5.*)

11. Transverse Section, through the Square Court. Looking west. (*Worc. Coll. II. 5.*)

This shows the Banqueting House to the left, and a corresponding building to the right.

12. Transverse Section, through the Large Court. Looking either east or west. (*Worc. Coll. II. 6.*)

Length of court 720 ft. on centre line, which would give 732 ft. clear length.

13. A Section, the same as 12, but to a larger scale and more neatly drawn. (*Worc. Coll. III. 2.*)

The section is taken through the central archways in the north and south fronts, but the position of the internal wall above the archways does not agree with the plans. Length of court 732 ft. This drawing corresponds in execution with Set II, 1 to 6.

14. A Section, the same as 12, 13, but showing a different treatment of the Central Block. (*Worc. Coll. III. 3.*)

The central block has two projecting towers, similar to those on the external fronts.

The section is taken through the small rooms of the north and south fronts. This drawing has the windows and shadows washed in with grey colour.

15. Detail of (apparently) the ground storey of a corner pavilion on 7. (*Chatsworth, 82.*)

The scale is about 4 ft. 8 in. to one inch. There are some written notes, by Webb, on the back of this drawing. Conf. Kent, vol. i, pl. 11.

16. Detail of central doorway of Central Block on 14. (*Chatsworth, 83.*)

There is no scale shown, but it appears to be to the same scale as 15. Notes in Webb's writing on the back, with the title "Faciata in greate, front of ye insyde of ye first court."

### II.—A Design allied to I.

1. Elevation of one of the short sides. The West. (*Worc. Coll. III. 4.*)

This is practically the same as the west elevation of Set I. 6. It is more carefully drawn, in outline only. It scales 870 ft. in length for the main façade.

2. Elevation of the other short side. The East. (*Worc. Coll. III. 5.*)

Corresponds in style of drawing with the last. Total length 860 ft. The front is of two storeys only, with a three-storey pavilion at each end, and a columned dome in the centre.

3. Elevation of one of the longer sides. The South. (*Worc. Coll. III. 6.*)

Corresponds with the last. Total length of façade 990 ft. Half the front is of three storeys 490 ft. long, the other half is of two storeys with a three-storey pavilion at the east end; length, 500 ft.

4. Longitudinal Section. Looking north. (*Worc. Coll. III. 7.*)

Corresponds with the last. Total length 1,000 ft. The lengths of the courts are—the west 350 ft., the middle 265 ft., the east 150 ft.

5. Section through East Courts. Looking east. (*Worc. Coll. III. 8.*)

Corresponds with the last. Total width overall 860 ft. Width of the courts: the north 105 ft., the next 115 ft., the middle (circular) 100 ft. in diam., the other two as the corresponding courts.

6. A variant of the West Elevation, No. 1 of this set. (*Worc. Coll. III. 9.*)

Corresponds with the preceding drawings. Length of façade 860 ft.

7. A variant of the last. (*Worc. Coll. III. 10.*)

There is a pediment in the centre of the façade instead of the two towers. The pediment of the two-storey portion differs from that on No. 6 of this set. Length of façade 860 ft. In this drawing the windows and shadows are washed in with grey.

8. Another variant of the West Elevation. (*Worc. Coll. III. 11.*)

The central block, the pavilions, and the two-storey connecting blocks are all varied from the preceding.

The drawing corresponds in style with the last (No. 7).

The length is 860 ft. The windows of the upper floor of the two-storey portions resemble the corresponding windows of the Chatsworth drawing No. 55.

9. A variant of the Elevation of the Long Side (No. 3 in this set). (*Worc. Coll. III. 12.*)

The drawing corresponds with the two preceding. They are all three cut out and mounted on vellum.

10. Another Section, a variant of No. 5 of this set. (*Worc. Coll. III. 13.*)

The drawing is washed with grey, as the preceding three. The courts agree in size with those on No. 5.

11. Another variant of the West Elevation. (*Worc. Coll. III. 14.*)

This drawing is in a style wholly different from the others, and is apparently more modern. The length of the façade is 810 ft.

All the foregoing general drawings appear to be by the same hand (note the same manner of indicating the scale of feet), except the last, No. 11 of Set II. There is no writing on them by which to identify the draughtsman. The two detail drawings (Set I, 15, 16) may be safely attributed to Webb, as his handwriting is on the back of them. All the evidence, such as it is,



## THE WHITEHALL PALACE DRAWINGS

points to Webb as the draughtsman throughout. The drawings of Set. I, although carefully finished, are not so neat as the bulk of those in Set II, with the exception of the Section No. 13, which is to a larger scale and is finished in the same neat manner as the main drawings of Set II.

III.—The scheme published by Campbell in "Vitruvius Britannicus," Vol. II, 1720. All these drawings are at the British Museum.

### 1. Ground Plan: to a scale of 40 ft. to the inch.

This scales 700 ft. by 575; the shorter side is figured 575, but over the original figures has been written "600 ft. Depth." In disposition the plan differs entirely from that of Set I. The Banqueting House is on an external façade, towards the south end of the west front. The whole building was to lie between the Banqueting House and the river, but the south-east corner would have projected about 150 ft. on to the foreshore.

The drawing has suffered from damp, which has obliterated the two end pavilions and central block of the west front.

### 2. The West Front.

Drawn geometrically as to the centre and in perspective as to the wings. A return wing is shown at each end of the façade; these do not seem to have been contemplated on the plan, but the obliterations prevent absolute certainty on the point. Over the Banqueting House is written in a later hand (probably early in the 18th century, but by whom?), "This part is executed and is now the Chapel at Whitehall having been designed as a Banqueting Room."

### 3. The South Front: to a scale of 16 ft. to the inch.

In the later hand is the note, "Whitehall Palace, Elevation toward the South. N.B., this is Jones's original." The drawing scales 623 ft. in length.

### 4. The East Front: to a scale of 16 ft. to the inch.

In the later hand is the note, "Whitehall Palace, Elevation toward the East, this is Jones's original." The drawing scales 735 ft.

### 5. Section from north to south, looking east. Scale, 16 ft. to the inch.

Note in later hand, "Whitehall Palace, looking East, Jones's original."

The architectural treatment of this scheme differs from that of Sets I and II, but the detail is much the same. The draughtsmanship, especially as to the cross-hatching, looks like Webb's.

There are five other drawings in this set, but they are not "originals."

### 1. The North Elevation.

Beneath this drawing, and forming part of it, is the following note: "The Incomparable Architect Inigo Jones, having in ye year 1639 presented these his Designes for ye Building of White Hall to King Charles ye First: which through ye Iniquity of ye Times, could not be put in Execution. It has unfortunately happened yt (as one Evil is often ye Cause of more) that ye North Front of this Designe having been lost—I have to ye best of my Judgment Erected this Front, from ye Original Plan of Mr. Jones, in his

Stile, to make ye Designe Compleat. Wm. Emmett of Bromley in ye County of Kent: Ano. 1717."

### 2. The West Front.

Note in later hand: "Whitehall Palace, spurious lineal copy of the West Front," also over part of the elevation: "The heights and rangings of these stories are quite unlike the original." The drawing is geometrical throughout; it has no wings, and the basement storey of the Banqueting House is carried along the whole elevation, except to the central block. This alters the relative positions of the windows and cornices. The length of the front scales 716 feet. This is the west elevation utilised by Campbell.

### 3. The South Front.

Note in later hand: "Lined copy Whitehall Palace South Front."

### 4. The East Front.

Note in later hand: "Whitehall Palace, spurious lineal copy, East Elevation," also various notes calling attention to the discrepancies between the copy and the original.

### 5. Section.

Note in later hand: "Whitehall Palace, lineal copy of the Section from North to South looking East." This section agrees with the original, except in regard to the doors in the sections of the cross-buildings.

These drawings were presented to the British Museum, in July 1848, by Mr. Geo. Wm. Norman, who sent a letter, in presenting them, wherein he states that he believes them to be the original drawings by Inigo Jones for the Palace at Whitehall. "They have belonged to my family for 80 or 90 years, having descended to us through my grandfather's 2nd wife, whose maiden name was \_\_\_\_\_ and whose mother was heiress to the family of Emmett. The Emmetts resided at Bromley for some time and rented the Rectorial Property under the See of Rochester. Willm. Emmett was an architect, and his name appears on one of the designs of his own composition with the date 1717. It will be observed that some of the drawings have suffered from damp, but not, I think, so much as to render their restoration a matter of difficulty. They were originally loose, and were mounted by Mr. Domenic Colnaghi about ten years ago."

Campbell appears to have utilised the "copies" and not the "originals."

## IV.—John Webb's "taken" set.

### 1. Plan of the Principal Floor (*Worc. Coll.* II, 12.)

The overall dimensions are 1,100 ft. by 800 ft. The latter dimension is written in pencil against the Banqueting House (East) front. The sizes of the courts are:—Large Court, 680 ft. by 340 ft.; Circular Court, 210 ft. in diam.; the four adjacent courts, 150 ft. by 145 ft. There are eight courts, one of which is circular, and four small air-spaces. The drawing is signed, "John Webb Archit."

### 2. Another (and different) Plan of the Principal Floor. Scale, 40 ft. to the inch. (*Chatsworth*, No. 85.)

Title in Webb's writing, "Ground Plant for the Pallace of Whitehall for King Charles ye first, taken, John Webb Archit." There is also a note on the Circular Court: "This round Court from out to out of the walls is 300 fo. whereby the back staire will be enlarged more then is here drawne." Also "ye scale 1 yn.  $\frac{1}{4}$  to 50 fo." The dimensions according to the scale are, overall 1,110 ft. by 900 ft.; Large Court, 760 ft. by 370 ft.; Circular Court, 240 ft. in diam.;

four adjacent courts, 162 ft. by 140 ft. There are eight courts, one of which is circular, and four considerable air-spaces. The two plans are alike in general disposition, but the detail of the accommodation differs.

The Banqueting House would be the building towards the left (or south) of the principal (or east) front. It is figured 110 fo. by 55 fo. The palace must have been intended to lie to the west of the Banqueting House, that is, on the Park; there would not have been room for it between the Banqueting House and the river.

3. Elevation of the East Front. Scale, 32 ft. to the inch. (*Chatsworth*, No. 66.)

The drawing is signed, "John Webb Archt." There are also two notes in his handwriting: "Me I design'd these uprights for the King at  $\frac{1}{4}$  of an inch to tenn feete"; and "Upright for the Pallace of Whitehall for King Charles ye first taken but ye ffront is to bee encreased according to ye ground platt John Webb." The length of the front scales 815 ft., and it tallies with the plan at Worcester College. This elevation practically merges into the series of elevations of Set 5. The treatment of the central and terminal blocks is quite different from that of any of the preceding sets. The ground floor throughout is kept up to the level of the floor of the Banqueting House.

#### V.—Another Design (*Chatsworth A*).

1. Ground Plan. Scale about 24 ft. to the inch. (*Chatsworth*, No. 49.)

Notes in Webb's writing in the margin: "Under the King's Guardchamber to make his Mat's privy kitchen. So under the Queens. In the half story over the Guardchamb. and presence an Apartmt. for ye Kings Lo. Chamb. So over these roomes on ye Q's side. To make a corridore about the hall."

"Over this roome an Armory."

"Over this Gallery a Library."

The wing at the bottom of the plan has been altered on the plan; it has been narrowed, and a flat roof with balustrades has been drawn instead of a series of rooms. The names of the original rooms, however, remain; in the centre is "Entrata" (or entrance; Webb occasionally uses an Italian designation); on either side are rooms for the household—kitchens, butteries, porter, etc. The dimensions of some of the rooms are figured.

The plan shows three courts, one large and two small. The Banqueting House is easily recognisable, in the left part of the internal cross range of buildings. It is balanced by a chapel. The overall dimensions of the palace are about 696 ft. by 564 ft.

2. A neater copy of the Ground Plan. (*Chatsworth*, No. 57.)

No notes nor writing.

3. A Block Plan. (*Chatsworth*, No. 56.)

Showing the relation of the new building to those existing. This plan should be compared with "A survey and ground-plot of the Royal Palace of Whitehall," by John Fisher, 1680, published by G. Vertue. The outline of the old palace is easily recognisable. Holbein's gateway falls just within the left-hand small court. The bottom left-hand corner of the new building falls outside the river boundary of the old palace, and would have projected on to the foreshore.

#### THE WHITEHALL PALACE DRAWINGS

4. An Elevation of the long side of the Large Court on *Chatsworth* No. 49 (No. 1 of this set). (*Chatsworth*, No. 58.)

The elevation differs from the plan in the setting out and as to the central block. Length about 410 ft.

5. Another Elevation of the same front; a variant. (*Chatsworth*, No. 59.)

6. Another variant. (*Chatsworth*, No. 60.)

Length about 445 ft.

7. Another variant. (*Chatsworth*, No. 61.)

With towers to the central block. Length about 410 ft.

8. Another variant. (*Chatsworth*, No. 62.)

Also with towers. Length about 460 ft.

9. Another variant. (*Chatsworth*, No. 63.)

Also with towers. Length about 490 ft.

10. Another variant. (*Chatsworth*, No. 64.)

Length about 440 ft.

11. Another variant. (*Chatsworth*, No. 65.)

This shows the same front of the large court, with the Banqueting House and Chapel, but instead of being flanked by sections at either end, it is terminated by the pavilions of the outer (east) front.

The whole of this set may be ascribed to Webb, particularly the plan (No. 1) which bears his writing on it.

#### VI.—Another Design. (*Chatsworth B*).

1. A Ground Plan. (*Chatsworth*, No. 68.)

This plan is rough and only partly inked in. The notes and figures are in Webb's writing. The principal note is: "This court is 232 fo. 2 y  $\frac{1}{4}$  wch comprehends 15 spaces & 3 fo. 1 y  $\frac{1}{4}$  advance at one end. Ye body is 202 fo. 2 y  $\frac{1}{4}$  wch comprehends 13 spaces & 3 fo. 1 y  $\frac{1}{4}$  advance on each syde." The plan is symmetrical with a square court in the centre, flanked by three courts on two sides, and two courts on the other two, making eleven in all. The overall dimensions appear to be 926 ft. 6 in. by 863 ft. 6 in. There is no room which can be certainly identified as the Banqueting House.

2. Sketch Elevations of portions of the preceding plan. (*Chatsworth*, No. 69.)

The elevations are of the central block and the end pavilion, which are carefully sketched and figured on the plan (No. 1 of this set). Below the elevations are explanatory outline plans. There are also sketches for the cornices and keystones with reference letters to indicate their positions. The draughtsmanship is Webb's, as are also the notes and figures. Compare this drawing with the lower elevation on *Worc. Coll.* II. 7, which shows the whole façade.

3. Elevation of the Principal Front. (*Worc. Coll.* II. 7.)

The lower drawing applies to this set, as will be seen by comparing it with the last. There is a note in Webb's writing: "To make this part of three continued storeys."

4. Sketches for the "Principall Stayres" of the plan. No. 1 of this set. (*Chatsworth*, No. 70.)

The drawing, writing, and figures are Webb's.

5. Rough Sketch Plan and Elevations preliminary to the others of this set. (*Chatsworth*, No. 71.)

The drawing and writing are Webb's.

## THE WHITEHALL PALACE DRAWINGS

### VII.—Another Design. (*Chatsworth C*).

#### 1. Ground Plan. (*Chatsworth*, No. 73.)

This appears to be a development of the plans of Set VI. It has eleven courts, one of which is circular. It is unfinished, being only partly inked in, but is more thoroughly worked out than the plans in Set VI. There is no room which can be identified as the Banqueting House, unless it be that marked B; but this is doubtful, as the B is one of a series of reference letters. The overall dimensions work out as 1,050 ft. by 928 ft.; the shorter side of this plan being of practically the same length as the longer side of the plan in Set VI. The upper elevation of *Worc. Coll. II. 7*, agrees with the shorter side of this plan (see No. 3, Set VI).

#### 2. Two Plans of portions of the last, to a larger scale. (*Chatsworth*, No. 74.)

One is of the central court, with variations from the general plan. The other is of part of the central court on the east front, opposite to that which adjoins the round court.

#### 3. Elevation of one of the Shorter Fronts. (*Worc. Coll. II. 7*).

The upper drawing applies to this set. Note in Webb's writing: "To cast these spaces + into arches and make a portico below towards ye garden" (see No. 11 below).

#### 4. Plan and Section of the Chapel or Hall in the centre of the side of the Great Central Court, opposite to the Round Court. (*Chatsworth*, No. 75.)

#### 5. Plan and Sections of the Vestibule leading from outside into the Round Court. (*Chatsworth*, No. 76.)

Drawing and calculations by Webb. Also two sketches for the arches of the round court. These indicate the "Persians," which serve as columns. Note by Webb: "The lower order of ye round court."

#### 6. Two Plans of a round court. (*Chatsworth*, No. 76, *reverse*.)

Apparently alternatives for the round court on the general plan. Drawing and calculations by Webb.

#### 7. Sketches for Vestibules on the general plan (No. 1 of this set). (*Chatsworth*, No. 77.)

One set of sketches refers to the vestibule on No. 4 of this set; the other to the vestibule between the round court and the square central court. There is also a small sketch plan for the chapel. All by Webb.

#### 8. Plans and Elevations of Loggia on either side of the round court. (*Chatsworth*, No. 78.)

Notes in Webb's writing: "Loggia di sopra appresso Corte rotundo. Questa Loggia e in solaro." "Front of ye quadrangular Court." "This invention to serve for ye lower story all with round frontispices." "Loggia below next to ye round Court."

#### 9. Sketch Elevations of portions of the plan (No. 1 of this set). (*Chatsworth*, No. 79.)

The upper drawing appears to be of the loggia on the outside front opposite to that next the round court. The lower seems to be one of the corner pavilions. Drawing and figures by Webb.

#### 10. Unfinished Elevation of a portion of the plan. (*Chatsworth*, No. 79, *reverse*.)

This is the same as the lower drawing on No. 11 of this set. Calculations by Webb.

#### 11. Two Sketch Elevations. (*Chatsworth*, No. 80.)

The lower one, with plan, is an alternative for the centre of the outside front of the plan, No. 1 of this set, opposite to that adjoining the round court; compare the plan No. 2 of this set. The upper elevation appears to be the carrying out of the note on the elevation No. 3 of this set (*Worc. Coll. II. 7*). There is a note in Webb's writing against it: "Taken for ye front to ye garden, ye pillars and ornaments being proportioned as in ye other paper. This alteration is made because ye space for ye neeches in ye designe seemes to wyde and ye spaces for ye wyndowes & middle Intend too narrow."

#### 12. Two Sketch Elevations for parts of the courts. (*Chatsworth*, No. 84.)

The upper sketch is entitled, in Webb's writing, "for ye K and Q courts." There are other notes as to proportion, etc., in his writing. The lower sketch may be for a corner of the central court.

### The three isolated drawings.

#### 1. A Sketch Block Plan of a different scheme. (*Chatsworth*, No. 48.)

This shows an entirely fresh disposition of the buildings. The Banqueting House is on a side façade. The main entrance faces Charing Cross, with a vast open space in front of it. Flights of steps lead from this square up to the road which to the east is "The Strande," and to the west "way to St. James's." Beyond the road is the "Mews," which occupies the site of the present Trafalgar Square. West of the palace is the "Parke," east are the "Gardens," and south the "Privy Garden." No account is taken of the old thoroughfare from Charing Cross to Westminster. The overall dimensions are worked out as 832 ft. by 634 ft. 6 in., being multiples of certain "spaces," some of which are 16 ft. 8½ in., others 16 ft. The drawing is dated "Oct. 17, 1661." There is a sketch elevation for the entrance gateway, with an outline plan of a flanking tower below, which is of the same type as those on *Chatsworth* No. 68 (Set VI. 1). The drawing, writing, and figures are Webb's. The date indicates that the idea of a large palace was alive in 1661.

#### 2. A Section through part of another design. (*Chatsworth*, No. 67.)

This must be part of a design for the Whitehall Palace, inasmuch as the end of the Banqueting House is shown (on the right of the drawing); but it does not fit in with any of the plans, nor does its architectural style agree with any of the other designs. It is inclined to be late Jacobean in character, especially in the large dormers, turrets, and arcade. The section of the cross building shows a throne, or chair of state, with a large piece of tapestry hung behind it, on which are indicated the royal arms. The drawing is freely sketched, and is possibly the work of Inigo Jones.

This is the only drawing in the whole series which shows any chimneys, although there must have been scores of them.

#### 3. Half the façade of a court, (*Worc. Coll. III, 15b*.)

Entitled on the back, in Webb's writing, "The great court opposite to ye Banqueting House." This does not agree with any of the plans, and may indicate yet another design, but more probably it is connected with Set II, although it cannot be worked in with any certainty. The half façade scales 333 ft. The drawing is by Webb.

## CURRENT ARCHITECTURE

### NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE

THE new building for the Royal Society of Medicine which has been erected at the corner of Henrietta Street and Wimpole Street, W., presents a main façade which is finer than any other in London designed by Messrs. John Belcher, R.A., and J. J. Joass, F.R.I.B.A. It is simple in its parts, but there is a straightforward vigour about it which holds the attention, and it possesses a dignity eminently in keeping with the institution housed within its walls.

The building was opened by the King and Queen on May 21st.

The interior is very unpretentious, there being only one room with any special claims. This is the Fellows' library on the first floor, extending the whole length of the building on the Henrietta Street side, with a large bay window overlooking Wimpole Street. It is an admirable room, both as regards its architectural effect and its practical arrangement. The length is 110 ft., the width 28 ft., and the height 19 ft. The shelving extends from floor to ceiling, and the lighting is excellent for the numerous tables. A novelty is the arrangement of lighting the table lamps by making contact through the leg of the table—a method devised by the secretary of the Society,



Photo: "Architectural Review"

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.  
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS

June 1912

VOL. XXXI.—F F





The Council Chamber.

Mr. J. Y. W. MacAlister. This library has 100,000 volumes, and is believed to be the finest collection of medical books in the Empire. The woodwork is oak (as elsewhere throughout the building), and the floor is covered with Turkey carpets with parquet border. Adjoining the library are distribution and study rooms, and on the same floor is the Fellows' private lavatory—one of the best of its kind we have seen, with tiled walls, Leyland rubber flooring, and most up-to-date fittings.

The next largest room in the building is the Dr. Robert Barnes Hall, entered to the right of the entrance hall. This is intended for general meetings. It has a raking floor seated with chairs for three or four hundred people, and at one end is a raised



Fellows' Lavatory.



Photos: "Architectural Review"

The Dr. Robert Barnes Hall.

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE,  
HENRIETTA STREET, LONDON, W.

The Architectural Review

platform with desk, behind which is fitted a lantern screen. A similar hall, but smaller, is provided to the left of the entrance hall, the remainder of the space on this floor being occupied by cloak and staff rooms, and by rooms for the examination of cases. The entrance hall, as will be seen from the plan, is L-shaped, and at its further end is embellished with an eighteenth-century marble mantelpiece bearing an Empire clock and pedestals, the gift of the President of the Society—Sir Henry Morris, Bart.

On the second floor are the council chamber, committee-room, Fellows' tea-room and smoking-room; and on

the third floor are the Marcus Beck laboratory, the lady Fellows' room, and secretarial offices; while in the basement are stack-rooms, lavatories, cloak-rooms, kitchen, and porter's room. Over the chimney-piece in the council chamber is a medallion by John Bacon, R.A., representing Æneas escaping from burning Troy, carrying his father, the blind Anchises. For this medallion Bacon was awarded the gold medal of the Royal Academy in the year of its foundation, 1768. It was purchased by Sir William Chambers, and was placed by him over the dining-room mantelpiece of the house he was at that time building for himself at 53 Berners Street. The house afterwards became the home of the Royal





*Photo: "Architectural Review"*

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.  
DETAIL OF FAÇADE  
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS

## CURRENT ARCHITECTURE

Medical and Chirurgical Society (the former title of the Royal Society of Medicine). The medallion was removed, together with the mantelpiece, in 1889 by Mr. MacAlister and placed in the Society's new house at 20 Hanover Square: and thence to its present position.

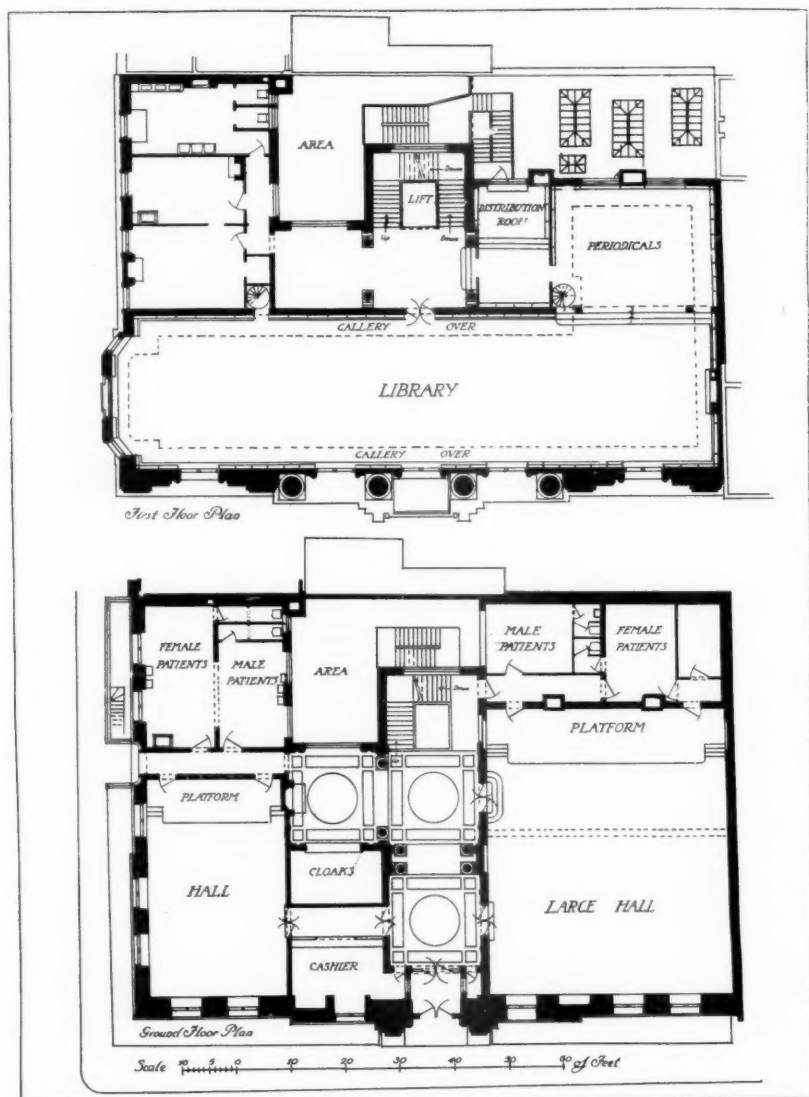
The façade of the building is carried out in Portland stone, the stone carving having been executed by Mr. A. Broadbent and Mr. Crosland McClure. The floors are of hollow block and reinforced concrete construction, carried out by Messrs. The Fram Steel and Fireproof Construction Co., Ltd. The finishings generally are of oak, and the staircase and landings of Hopton Wood stone.

The general contractors were Messrs. G. Godson & Sons, who also carried out the panelling and the sanitary work. The sanitary fittings were supplied

by Messrs. John Bolding & Sons, Ltd., the oak bookcases and tables in the library by Messrs. John P. White & Sons, Ltd., the lift enclosure by Messrs. Caston & Co., Ltd., waterproofing by Messrs. Ceresit, Ltd., rubber tiling in Fellows' lavatory by Messrs. Leyland & Birmingham Rubber Co., Ltd., and electric wiring, bells, and telephones by Messrs. The Electric Light Insurance and Maintenance Co., Ltd.—the electrical installation being of a special character to conform with medical requirements.

Among other sub-contractors were the following:—

Stone, Nine Elms Stone Masonry Works, Ltd.; steelwork, Drew-Bear, Perks & Co.; partitions and "Ferro-Glass" pavement lights, J. A. King & Co.; casements, Crittall Manufacturing Co., Ltd.; grates, Well Fire Co.; door furniture, Carter & Aynsley, Ltd.; gates, etc., W. T. Allen & Co.; lifts, Smith, Major & Stevens; heating and ventilation, J. Boyd & Sons; metal shelving for books, W. Lucy & Co.



NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.  
GROUND- AND FIRST-FLOOR PLANS

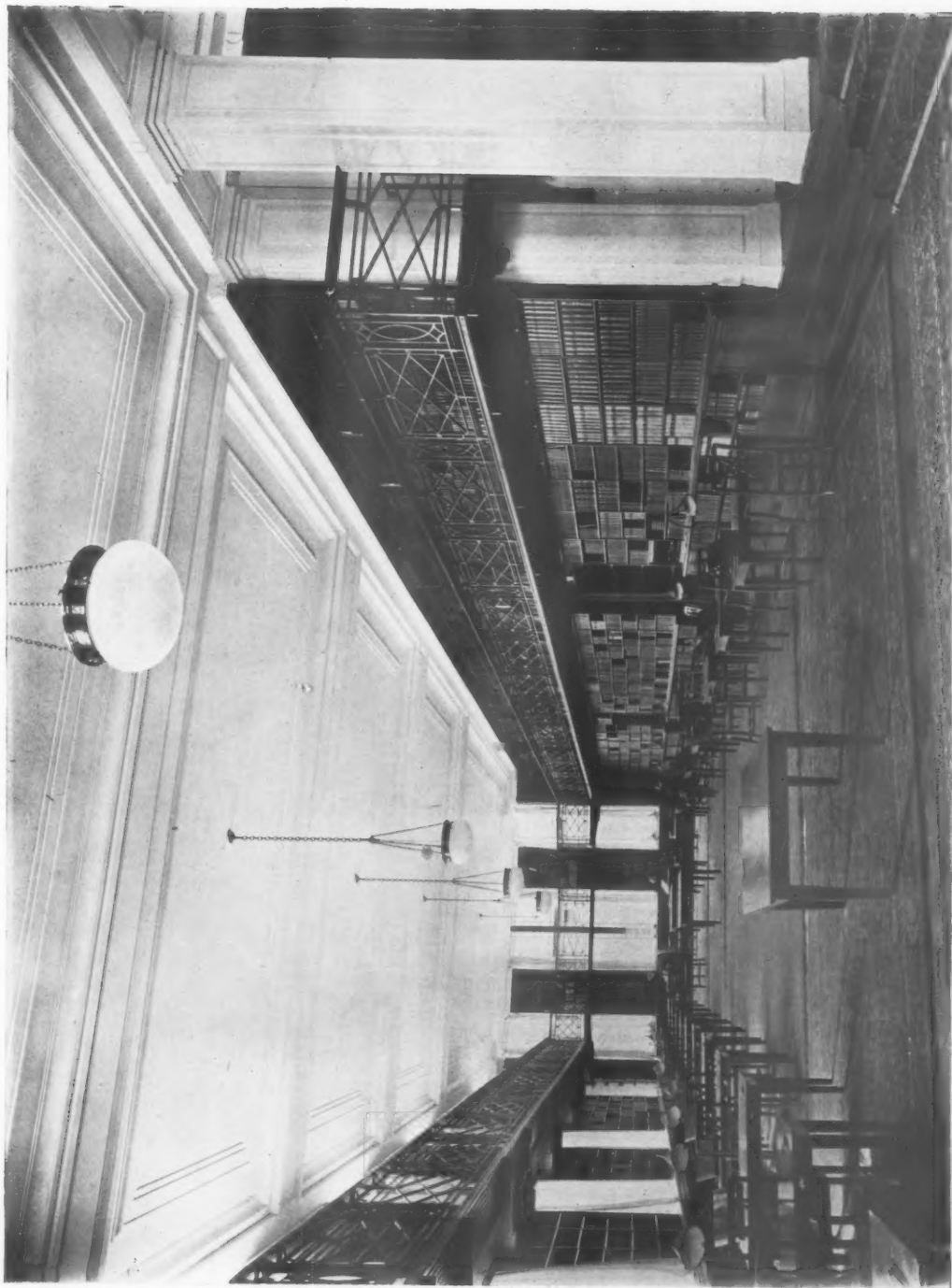


Photo: "Architectural Review"

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.

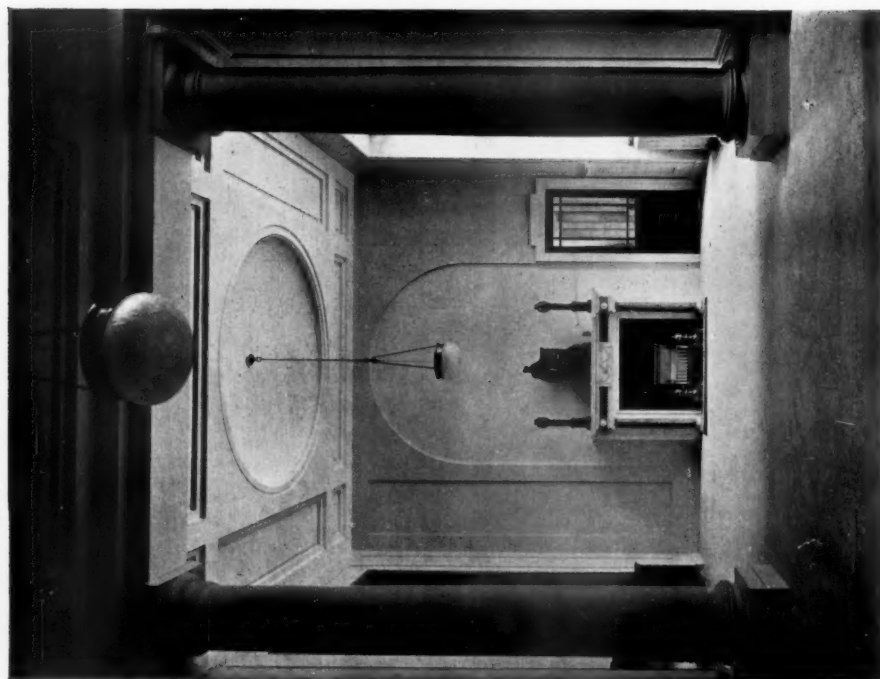
THE FELLOWS' LIBRARY

JOHN BELCHER, R.A. AND J. J. JOASS, F.R.I.E.A., ARCHITECTS



*Photos: "Architectural Review"*

First-floor Landing and Entrance to Fellows' Library



View in Entrance Hall

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.  
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS



## THE NEW BRITISH SCHOOL AT ROME



It has long been a reproach to us as a nation that whilst America, Germany, and France spend between them £22,000 a year encouraging artistic and classical studies in Rome, Britain provides an income of £1,100 for her only representative institution, which is entirely given up to historical and archæological studies, and does not touch art at all. All this is now to be changed, for the new British School at Rome will shortly be established by Royal Charter, and students of the three arts will have opportunities, such as have not been vouchsafed before, to let Rome fill them with the fires of emulation. The circumstances which led to the founding of the new School may be said to be fortuitous. The municipal authorities of Rome in the spring of 1910 offered to Sir Rennell Rodd, our Ambassador, the site of the British pavilion at the Rome Exhibition, for the purpose of a British institution of national interest. At the same time the Commissioners of the Exhibition of 1851, wishing to inaugurate art scholarships tenable in Rome, approached the London Committee of the already existing School at Rome in order to secure facilities in the way of guidance and supervision for their scholars. It was then that the Committee, with whom Sir Rennell Rodd had communicated, made known to the Commissioners the offer of the site in Rome. An opportunity was thus presented to them of rendering a great service to the art education of their country. They offered to buy the building erected upon the site, if the latter were made over to them, and to adapt the building to the purposes of the new institution. When this plan was formulated the site was made over to three nominees of the Crown: Prince Arthur of Connaught, President of the Royal Commission; Lord Esher, Chairman of the Executive; and Sir Rennell Rodd. And shortly afterwards Colonel Charlton Humphreys generously presented the pavilion to the Commissioners, for the purposes of the new School. The proposed scheme was welcomed by the Royal Academy, the Royal Institute of British Architects, and the Royal Society of British Sculptors, from whose members a committee was chosen to meet the representatives of the Commissioners and of the Managing Committee of the British School at Rome for the purpose of drawing up a constitution.

The government of the new School will be in the hands of a council, an executive, and four faculties—of Architecture, of Sculpture, of Painting, and of Archæology. Experts and eminent artists in these branches will compose the faculties, whilst the council and executive will number

among their members, besides those more directly interested in the purely artistic and archæological side of the work, distinguished laymen who will be able to render good service in the conduct of the general affairs of the School. A first list of the members has already been published, and this, from its catholicity, promises well for the success of the undertaking.

The School will provide a centre in Rome where advanced students of art and letters may continue the studies in which they have been engaged in this country. For students of archæology and history such a centre already existed in the old British School at Rome. But the opportunities are widened, and the union of the twin forces—art and letters—is not the least important feature of the new scheme. It is not intended, nor is it desirable, that the School should be in any sense a teaching institution. Its aim will be to afford some measure of guidance and supervision to students during their residence in Rome. A hostel seems therefore to be a necessary part of the scheme; it is anticipated that the studio, library, and other working accommodation of the building will suffice for as many students of art and archæology as are likely to make use of it.

Three scholarships will be awarded annually by the Commissioners, in architecture, sculpture, and decorative painting, which will be tenable for two or three years. There will be therefore always in residence six to nine scholars of the Commissioners. But in addition to this the School will be able to accommodate students holding scholarships from the Royal Academy, the Royal Institute of British Architects, and other similar bodies, as well as independent students of art and archæology.

Building operations will soon be commenced for converting the Exhibition Pavilion, which it will be remembered was erected from the designs of Mr. E. L. Lutyens (it is an adaptation of the upper storey of the west front of St. Paul's Cathedral, and is situated on the western slope of the Borghese Gardens), into working quarters for the students.\* Funds for the maintenance of this building have already been promised, but the erection of the hostel must wait until some public-spirited benefactors see their way to endow it, and thus put the top stone to what bids fair to be a memorable edifice. The scheme is one of far-reaching importance. It will place us on a par in some respects with those nations to whom art is almost a part of civic life. Architecture will certainly benefit. And in the future we may look to show a monumental architecture as splendid as our domestic. The foundation of the new British

\* The main façade will be rebuilt in permanent materials, the wings being moved out till the front extends 250 ft. Working accommodation will at once be available.

## THE NEW BRITISH SCHOOL AT ROME



The wings are to be moved outwards until the façade extends 250 ft.

THE BRITISH PAVILION AT THE ROME EXHIBITION, 1911, WHICH IS TO BE REBUILT IN PERMANENT MATERIALS FOR THE BRITISH SCHOOL AT ROME. E. L. LUTYENS, F.R.I.B.A., ARCHITECT

School comes at an opportune moment, when architecture is trying to bridge the gulf of a barren century in order to link on to one which had at least a tradition.

Sculpture in this country has at present much to grumble at. It is always miserably represented at all exhibitions, and the public do not take that interest in it which it deserves. Yet things are better than they were thirty years ago. Sculpture has got more into touch with architecture, begins to realise its exigencies, sees opportunities of expression, whilst giving grace to the orderliness of the Mistress Art. And the spirit is not less alive in the domain of pure sculpture. Yet it has much to do. Decorative painting, too, judging from some recent trials, is misunderstood. The trend of modern painting is in the direction of realism, the realisation of exact values of the facts of nature. Decorative painting has always been a convention. To fit into an architectural scheme it must always be so. No place to study it is better than Rome, with its Stanze di Raffaello and its mighty Sistine Chapel ceiling by Michelangelo.

The foundation of the new British School at Rome seems to us to be one of profound importance to the arts. It should tend to unify them, to teach them a mutual understanding of one another. It should help to form a tradition, without which no art can live. And for the fortunate students who are chosen to reside and study at Rome, what golden opportunity to fill these fresh years with an enthusiasm that should last them all their lives!

British students are indeed to be congratulated on the happy consummation which sends them to Rome. That the Exhibition of 1851 should be instrumental in this is at least curious. To the donors who made it possible, as well as to those who have engineered the scheme, the thanks of

all lovers of art are due. Lord Esher in particular has worked hard to join the various interests, and the success which is bound to attend the new British School at Rome will be his sufficient reward.

J. M. W. HALLEY.

### "ROME UNDER THE RENAISSANCE POPES"

WITH reference to the review of *Rome au temps de Jules II et de Léon X* which appeared in our issue for April, the author, M. Rodocanachi, writes to say that an index was certainly issued with the book, and therefore our reviewer's criticism, that the usefulness of the work was seriously impaired by the absence of an index, is incorrect. In reply we would say that no index was included in the review copy of the book which we received, and we can only assume that this copy must have been, in this respect, an imperfect one.

### MIDLAND ADELPHI HOTEL, LIVERPOOL

WITH reference to the descriptive particulars of this hotel which appeared in our issue for May, we are asked by Messrs. H. H. Martyn & Co, Ltd., of Cheltenham, to state that they executed and supplied the models for the decorative plasterwork in the principal rooms of the hotel.

Messrs. the General Electric Co., Ltd., of 67 Queen Victoria Street, E.C., call our attention to the fact that among the list of sub-contractors published at the end of the article their name was not included as having supplied the bulk of the electric-light fittings. We would point out, however, that elsewhere in the article mention was made of the fact that this firm had supplied electric-light fittings, which were all designed by the architect, Mr. R. Frank Atkinson, F.R.I.B.A.

## JAMES OF GREENWICH AND THE "GHOST" OF SIR CHRISTOPHER WREN

It is curious that the epitaph of John James of Eversley, discovered by the Rev. P. H. Ditchfield, has not been noted before, as it tends to strengthen an identification with John James of Greenwich that has been made before and rejected. It is even more curious that Mr. Ditchfield, in his article on "The 'Ghost' of Sir Christopher Wren" in *THE ARCHITECTURAL REVIEW* for May, should know nothing of either John James in this connection. Of John James of Eversley Parish we share his ignorance; but of John James of Greenwich a great deal is known, and it is to the latter that all the architectural facts of the epitaph refer.

According to the biography of James in the "Dictionary of National Biography," "One John James, master of the Holy Ghost School at Basingstoke, Hampshire (29 July 1673), and vicar of Basingstoke (1697-1717), and rector of Stratfield Turgis from 1717 till his death on 20 Feb. 1732-3, had a son also John James, who has been identified with the architect, apparently in error."

He is so identified in Woodward's "History of Hampshire" (1869), where there are references to John James, Vicar of Basingstoke (who took his M.A. degree in 1672), and John James, Rector of Turgis, who "was father to the architect of the same name, who built Cannons, and was architect to Greenwich Hospital, the fifty new churches of which the prospect cheered Sir Roger de Coverley, St. Paul's, Westminster Abbey, etc. In 1724 he built Warbrook, in Eversley Parish. Old John James died May 15th, 1746, aged seventy-four."

The John James who can really claim this intimate association with Wren also died in 1746. In the "Dictionary of National Biography" he is stated to have been the son of Thomas and Eleanor James, printers, of whom Thomas was "something the better known for being husband to that she-state-politician, Mrs. Eleanor James."

The biography above cited gives us a very full account of the work of James. He succeeded Hawksmoor as clerk of works at Greenwich Hospital in 1705. "He held the post till his death, and thus worked under Wren, Vanbrugh, Campbell, and Ripley. He became master-carpenter at St. Paul's Cathedral on 30 April 1711, and in 1716 [seven years before Wren's death] assistant surveyor. At the time of his death he appears to have been surveyor. On 6 Jan. 1716, on the resignation of James Gibbs, he was chosen surveyor of the fifty new London churches, in conjunction with Hawksmoor. From 22 Jan. 1725 he was surveyor of Westminster Abbey. He was master of the Carpenters' Company in 1734. He

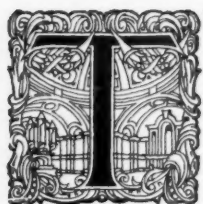
is said to have succeeded Hawksmoor as principal surveyor of his Majesty's works in April 1735."

His publications need not concern us here, but his name appears in conjunction with Wren's in his drawing of the "North-West Prospect of Westminster Abbey with the spire as designed by Sir Christopher Wren" which was engraved for Maitland's "London" (1736). His works include St. George's, Hanover Square (1712-24), the parish church at Twickenham, which he rebuilt, and Sir Gregory Page's house on Blackheath (demolished in 1789). He also rebuilt the Manor House at Twickenham (now Orleans House) for the Hon. James Johnstone (1710), carried out alteration to Caius College Chapel, Cambridge, was responsible for the first additions to the old East India House in Leadenhall Street, and added the belfry storey of St. Margaret's, Westminster. The church of St. Alphage, Greenwich, has also been attributed to James; but, though the steeple is by him, the church is more probably the work of Hawksmoor. It is not quite clear what he did at Cannons, Edgware. This summary will show at least that John James, architect, stands in little need of being rescued from obscurity, and the inscription on the tablet in Eversley Church has nothing in it so disconcerting to architectural traditions as Mr. Ditchfield seems to find.

Although Mr. Ditchfield concludes his article with a careful transcript of the inscription, in his text he misquotes the essential part, making it appear that James is described as "architect of the churches of St. Paul, London," etc., whereas the tablet distinctly says he was "architect to" these buildings. But for that conclusive preposition it might be necessary to point out the great divergence between official titles in successive periods, and to examine the seeming anomaly underlying Wren's appointment as "Surveyor-General" and James's office as "architect." We might remark that this anomaly is still present in the positions held by members of the profession to-day as architects to famous buildings, except that these positions are now quite compatible with unshaken reputations of the great names in architecture. The epitaph in question is thus perhaps most interesting as an early instance of the use of the title "architect," where we might have expected to find "surveyor," though it must not be forgotten that we have no date for the erection of the tablet. In view of the fact that there is a question of the identity of two names we are indebted to Mr. Ditchfield for his discovery; and while we have sufficiently routed the "ghost" story itself, the matter requires some further investigation.

MAX JUDGE.

## THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



THE strength of any movement which has for its object the education of public opinion depends very much upon the unity of aim of those who direct and participate in it; and although it may grow in the number of its adherents, yet it has within it some seeds of weakness if its supporters are actuated by widely different motives. No one will deny that the efforts directed towards the preservation of ancient buildings, landmarks, and places of historical interest are receiving far greater notice and support at the present time than they have had for many years past; but there is still a danger that these efforts will not effect all that they might do, unless their aim is better understood and more seriously considered by the community at large. The English people, serious as they are in matters of business and of sport, are noted more for their practical and intuitive wisdom in politics (or present-day history) than for their appreciation of the historical past, and they leave these "antiquarian" matters quite cheerfully to the men of letters and the speculators in philosophy, in whose doings they profess themselves but little concerned. The majority of men and women can only be moved from this indifference by an appeal—not so much to their sentiment as to their sentimentality, and a grossly inaccurate and utterly unhistorical appeal on behalf of an ivy-clad ruin is unfortunately more likely to avail than a more accurate description of its real value and significance.

If it were possible to find anyone with a moderate faith in our modern educational systems, he might expect in the tourist or in the visitor to our ancient monuments some preference for their actual story and some resentment at the fictions that are systematically thrust upon him by so-called guides and interpreters. One would think that the average man could equip himself with the small amount of elementary knowledge of architecture and the various types of buildings necessary to enable him to distinguish their chief points of interest. But, unfortunately, it is not so. Even the educated man is not ashamed to confess his ignorance of a subject that takes rank as one of the most important parts of history, and he is indifferent to both fact and error, so long as he receives a passing diversion from the questionable tales of the—to him—mysterious age that has preceded his own.

The result of this indifference is an unnatural divorce between writers of imagination and those who compile trustworthy records of our historical

monuments. The readers of the former are ignorant of the latter, or are quite incapable of making any use of their writings, while those who are acquainted with the latter are naturally impatient of the false impressions produced by the former. The average topographical book is generally discursive and ill-informed, while the more accurate treatises are so much concerned with technical details that they often miss the historical application which a little more human interest would impart to the narrative. And thus the old errors are repeated again and again in the books that reach the reading public.

The remedy for this lies very much in the hands of societies such as our own Survey Committee, who seek to arouse an intelligent interest in the memorials of the past, and at the same time to collect authentic records regarding them. The hackneyed statement that "truth is stranger than fiction" can only be appreciated when we invest the historical fact with its human meaning, and when we discover all that underlies and surrounds it. The ability to do this grows with knowledge, and the play of the imagination is fostered by a deeper acquaintance with each period—its buildings, places, and people. It is this wholesome study of the past which should be encouraged—a study which does not blind us to the present, but which opens up the story of our own land and puts events in their proper perspective.

The story of London, even to those who are moderately interested in it, represents a disconnected and unreal narrative largely adorned with fables. Yet with a little knowledge, how transformed one's whole conception can become. Every building remaining from the past centuries tells a plain tale of the citizens who built it and of those ideals of life which it so lucidly represents. The history even of every street is indicated, and may be recognised, either by its name, by some witness in brick and stone, or perhaps by no other sign than its direction or shape, which links it with years that are gone. So, as we learn more of London's history, we gain more respect for it; we treat it less lightly; our feelings are moved as we pass and re-pass the well-known ways. And who shall say how profound is the influence of a fully-developed historical sense, could it only be acquired by all who participate in the active and pressing business of to-day? Topographical detail is but a means to an end—it is an important means towards the realisation of our own position in the history of our nation and towards the acquisition of that sense of proportion which can give wisdom and sanity to our own actions and enterprises.

WALTER H. GODFREY.



